

ON FREE PUBLIC VIEW
AT THE AMERICAN ART GALLERIES
MADISON SQUARE SOUTH, NEW YORK

BEGINNING THURSDAY, DECEMBER 4TH
FROM 9 A. M. UNTIL 6 P. M.
AND CONTINUING UNTIL THE DAY OF SALE

THE ENTIRE EXTENSIVE STOCK
AND RECENTLY ADDED
PRIVATE COLLECTION
OF
EMIL PARES
ANTIQUARIAN

TO BE SOLD AT UNRESTRICTED PUBLIC SALE
AT THE AMERICAN ART GALLERIES
MADISON SQUARE SOUTH, NEW YORK
ON THE AFTERNOONS OF
DECEMBER 8TH, 9TH, 10TH, 11TH, 12TH AND 13TH
BEGINNING EACH AFTERNOON AT 2.30 O'CLOCK
AND ON THE EVENING OF DECEMBER 10TH
AT 8 O'CLOCK

ILLUSTRATED CATALOGUE
OF
THE ENTIRE EXTENSIVE STOCK
AND RECENTLY ADDED
PRIVATE COLLECTION OF
EMIL PARES

ANTIQUARIAN OF PARIS AND NEW YORK

TO BE SOLD AT UNRESTRICTED PUBLIC SALE

BY DIRECTION OF THE OWNER

ON THE AFTERNOONS HEREIN STATED

AT THE AMERICAN ART GALLERIES

THE SALE WILL BE CONDUCTED BY MR. THOMAS E. KIRBY
AND HIS ASSISTANTS, MR. OTTO BERNET AND MR. H. H. PARKE
OF THE

AMERICAN ART ASSOCIATION, MANAGERS

NEW YORK

1919

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Dec. 8
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THE AMERICAN ART ASSOCIATION
DESIGNS ITS CATALOGUES AND DIRECTS
ALL DETAILS OF ILLUSTRATION
TEXT AND TYPOGRAPHY

THE PARES COLLECTION

Mr. Emile Pares, Antiquarian of Paris and New York, has consigned to the American Art Association to be sold under its invariable terms of an unrestricted and unprotected public sale, the extensive stock of Antique Furniture, Textiles, Tapestries, Primitive and Early Paintings, Bronzes, Sculptured Architectural Objects in many mediums and numerous minor Works of Art from his late New York galleries at 20 East Fifty-fifth Street, and has also sent from Paris his personal collection of extremely rare and costly Textiles, Tapestries, Ecclesiastical Vestments and Needlework, gathered privately during years of patient traveling in many corners of Europe or bought at opportune moments from such noted Old World collections as the Comte de Chaves, Madrid, The Goyena of Seville, the Duque de Osuna, the de Lesseps, Gauthier, Besseliere, Pecquiot, Le Roy and the Duchesse de Trévisé of Paris, the De Goncourt of Chateau Vierville-sur-Mer and the famous artists Fortuny and Flameng.

The Sale is to be held by reason of the retirement of Mr. Pares from business and the relinquishment of his New York establishment.

Numerous important objects discovered and sold by Mr. Pares now enrich public and private museums of America. The late Mr. Pierpont Morgan acquired, amongst others, the "Famous Treasure of Granada," consisting of a gold necklace and two bracelets beautifully wrought with Cloisonne enamels in the Fourteenth Century; a "Baiser de Paix magnificently enamelled by Nardon Pencaud and a pair of Hispano-Moresque Cloisonné Stirrups" of Fifteenth Century workmanship, formerly used by the famous Boabil, the last Moorish King of Spain. The Metropolitan Museum of Art has a Fifteenth Century Flemish Retable of Sculptured Alabaster and a Sandstone Retable, the pendant to one now to be sold; the latter came from the Twelfth Century Cathedral Church of Zamora, Spain. Others who have availed themselves of this antiquarian's discrimination are Mr. Widener of Philadelphia, Mrs. Gardiner of Boston, Mr. Larz Anderson of Washington, Mr. Frick of New York, The Museum of Fine Arts, Boston, the Hispanic Museum, New York and abroad, the Museums of Budapest, Lyons, Berlin and many distinguished private patrons.

The collections now to be sold are of such a wide and interest-

ing range that it is impossible to refer individually to the many important items. The furniture includes Spanish, Italian and French of the Fourteenth to late Eighteenth Centuries, with occasional specimens of Portuguese and English. Spanish furniture is very adequately represented, many Refectory tables, numerous Renaissance and earlier chairs of decorative and useful type, Gilded Columns, Brackets, Small Tables and Ivory Inlaid Cabinets. Two carved Bois de Fer Four-post Beds and two sets of Leather Chairs of Royal Portuguese origin are quaint and rich in aspect and exceptionally attractive for a large country house.

French furniture, ranging from the Fifteenth Century Gothic, with four important Carved Oak Stalls of great distinction, two from the Catedrale d'Oloron St. Marie, France, to the Directoire Period, and embracing cabinets and chairs of the early Renaissance.

The Eighteenth Century brought a degree of comfort and livableness unknown to the furniture of previous centuries, and the genius of the French cabinet-makers invested even the simplest objects of that golden age with unusual artistic merit; amongst the very useful pieces of furniture are Fifty Small Tables, numerous Cabinets, Bonheur-du-jour, Mounted Inlaid Tulip-wood Secretaries, Commodes and Encoignures, Carved Walnut Salon Suites, and forty or more rare Petit-point Chairs, Canapés, Chaise-longues and Screens so very acceptable with their rich colorings and quaint conceits of pattern.

The Tapestries are of importance, especially on account of their general high average of decorative power and delightful color; Gothic Arras, Italian, Flemish, Royal Aubusson and Brussels of the Fourteenth to Eighteenth Centuries in Cantonnières, large and small panels, several woven with gold and silver threads. The Aubussons are of fine tonal quality, mostly with small scale figures so adaptable to present day rooms. From the Goldschmidt Collection, Avignon, France, is a small Gothic Arras Panel "Charles VI En Roi Sauvage," one of the most interesting specimens of early weaving that has ever been offered at public sale. Another unique panel from the Gauthier Collection, Paris, "A Dolorosa" given to the very early Italian Period, is lavishly woven with gold threads amid extremely delicate coloring and betrays a rare devotional feeling.

Abundant specimens of old French, Spanish and Italian Damasks, Brocades and Ceremonial Tassels in serviceable condition and beau-

tiful colorings, include several Lampas Panels drawn by that Eighteenth Century French textile genius, Lasalle; two large Italian Crimson Damask Coverlets and several unique animal examples of wonderful Fifteenth Century Hispano-Moresque craftsmanship. The sumptuous Venetian, Gothic, Jardinière and Genoese Velvets, magnificent Renaissance Gold Embroidered Velvet Ecclesiastical Vestments and Banners display a fascinating variety of lovely, shimmering colors, Sapphire and Azure Blue, Amethyst, Amber, Botticelli and other Greens, Black, Purple and endless tones of Rose Crimson, enlivened in many instances with drap d'or, d'argent and scarce bouclé motives.

There are rare old French, Italian and English Needlework Pictures and Petit-point Panels. Spanish and Italian Embroidered Linen and Filet Lace Table Covers, Coverlets and Lattice Curtains and various Eighteenth Century Cottage Chintzes.

Ancient Hispano-Moresque, Talavera and Alcora Polychrome Faience Tiles eminently distinguished in color and device, are in sufficient quantities to give more than a passing note to the fireplace, fountain or architectural objects that absorb them.

The very important Medieval and Renaissance architectural objects in Faience, Stucco, Terra Cotta, Bronze, Sculptured Marble, Stone and Wood are of extraordinary importance and extremely rare.

The Sculptures include two significant examples in marble, Fifteenth Century Spanish Gothic, Recumbent Figure of a Governor of the Balearic Isles, from the Iglesia Logrono, Province of Rioja, Spain; in stone, a Fourteenth Century Gothic Niche, supporting almost life-size figures of the Virgin and Child, in polychrome, a remarkable early sculpture found in the Iglesia San Vincente, Zamora, Spain; a Gothic niche, perfect in its beautiful tracery and proportion, from the Cathedral of Louvain, a Renaissance Hauteville Stone Mantel from the de Goncourt Chateau.

In wood there are thirty to forty supremely interesting Byzantine, Gothic and Renaissance groups, statues and statuettes, mostly gilded polychrome, sculptured panels, Hispano-Moresque Portals and Doors and a Grand Gothic Tabernacle.

Greek and Roman Antiquities are comprised of several remarkable Bronzes discovered in Spain on the estate of the Comte de Chaves, and a Roman Mosaic in rare condition exhumed in Tunis.

Antique objects in Brass and Forged Iron, acceptable for their decorative value, are represented by several fine Spanish Brasseros,

Wall Appliques, a Gothic Weather Vane and several Potences, one of the latter has the old pulleys and hook for its original deadly purpose, that of taking the place of the nearest tree.

Amongst the Ancient Arms are a number of beautifully proportioned "Early Model Cannon" mainly from the studio of Poilpot, the French painter; a few inlaid Fusils, French Swords and a group of noteworthy Sixteenth Century Spanish Rapiers from the Duque de Ossuna's Collection.

A group of Primitives and Early Paintings of the Spanish, Italian, Flemish and Dutch Schools include several interesting examples by Barossa, Madonna and Child by Adrien Isenbrandt, of Kauffman, El Greco, Zurbaran and several Fifteenth Century Italian examples.

Many of the Decorative Canvases of the Seventeenth and Eighteenth Centuries will be found very desirable to complement the furniture of those periods; the same may be said of the Chinese and French Porcelains, Miniatures, Fans, Small Bronzes, Ivories, Enamels, Lustrated Plaques and a multitude of small objects that give a pleasant atmosphere where antique furnishings prevail.

The dispersal of these extensive collections will afford an unusual opportunity to Museums and private collectors to acquire objects of extraordinary interest and importance.

CONDITIONS OF SALE

1. Any bid which is merely a nominal or fractional advance may be rejected by the auctioneer, if, in his judgment, such bid would be likely to affect the sale injuriously.

2. The highest bidder shall be the buyer, and if any dispute arise between two or more bidders, the auctioneer shall either decide the same or put up for re-sale the lot so in dispute.

3. Payment shall be made of all or such part of the purchase money as may be required, and the names and addresses of the purchasers shall be given immediately on the sale of every lot, in default of which the lot so purchased shall be immediately put up again and re-sold.

Payment of that part of the purchase money not made at the time of sale shall be made within ten days thereafter, in default of which the undersigned may either continue to hold the lots at the risk of the purchaser and take such action as may be necessary for the enforcement of the sale, or may at public or private sale, and without other than this notice, re-sell the lots for the benefit of such purchaser, and the deficiency (if any) arising from such re-sale shall be a charge against such purchaser.

4. Delivery of any purchase will be made only upon payment of the total amount due for all purchases at the sale.

Deliveries will be made on sales days between the hours of 9 A. M. and 1 P. M., and on other days—except holidays—between the hours of 9 A. M. and 5 P. M.

Delivery of any purchase will be made only at the American Art Galleries, or other place of sale, as the case may be, and only on presenting the bill of purchase.

Delivery may be made, at the discretion of the Association, of any purchase during the session of the sale at which it was sold.

5. **Shipping**, boxing or wrapping of purchases is a business in which the Association is in no wise engaged, and will not be performed by the Association for purchasers. The Association will, however, afford to purchasers every facility for employing at current and reasonable rates carriers and packers; doing so, however, without any assumption of responsibility on its part for the acts and charges of the parties engaged for such service.

6. **Storage** of any purchase shall be at the sole risk of the purchaser. Title passes upon the fall of the auctioneer's hammer, and thereafter, while the Association will exercise due caution in caring for and delivering such purchase, it will not hold itself responsible if such purchase be lost, stolen, damaged or destroyed.

Storage charges will be made upon all purchases not removed within ten days from the date of the sale thereof.

7. **Guarantee** is not made either by the owner or the Association of the correctness of the description, genuineness or authenticity of any lot, and no sale will be set aside on account of any incorrectness, error of cataloguing, or any imperfection not noted. Every lot is on public exhibition one or more days prior to its sale, after which it is sold "as is" and without recourse.

The Association exercises great care to catalogue every lot correctly, and will give consideration to the opinion of any trustworthy expert to the effect that any lot has been incorrectly catalogued, and, in its judgment, may either sell the lot as catalogued or make mention of the opinion of such expert, who thereby would become responsible for such damage as might result were his opinion without proper foundation.

AMERICAN ART ASSOCIATION,
American Art Galleries,
Madison Square South.

CATALOGUE

THE AMERICAN ART ASSOCIATION
MANAGERS

SALE AT THE AMERICAN ART GALLERIES
EMIL PARES COLLECTION

Afternoons of Monday to Saturday (inclusive)
December 8 to 13, 1919
and Evening of December 10th

To save time and to prevent mistakes each Purchaser will oblige the Managers by filling in this slip and handing it to the Record Clerk or Sales Attendant on making the first purchase.

Purchaser's Name _____

Address in Full _____

Amount of Deposit _____

FIRST AFTERNOON'S SALE

MONDAY, DECEMBER 8th, 1919

AT THE AMERICAN ART GALLERIES

BEGINNING AT 2.30 O'CLOCK

CATALOGUE NOS. 1 TO 203

PORCELAIN AND FAIENCE

1—EGGSHELL PORCELAIN CUP. CHINESE OF THE CH'IEN-LUNG PERIOD.

Inverted bell shape; decorated with lobed medallions of landscapes interrupted with floral scrolls etched in the paste.

Diameter, 3 inches.

2—ENAMELLED GLASS TUMBLER AND TRAY. FRENCH OF THE EMPIRE PERIOD.

Many-sided tumbler, enameled with mounted knight in armor, sprays of flowers and gilding. Round tray to match.

3—TALAVERA FAIENCE VASE. SPANISH OF THE 17TH CENTURY.

Ovoidal body with high expanding mouth and two loop handles. Decorated in orange and blue with half-blossom motives and bands in green and orange on white ground.

Height, 7¼ inches.

First Afternoon

4—TALAYERA FAIENCE VASE. SPANISH OF THE 17TH CENTURY.

Ovoidal body with high flaring neck and loop handles; decorated in blue, brown and orange with archaic floral motives on body and neck; lip and handles banded in blue.

Height, 8½ inches.

5—TWO ALCORA FAIENCE PHARMACEUTICAL VASES AND COVERS.
SPANISH OF THE 18TH CENTURY.

Graceful ovoidal shape with spreading foot, incurved neck and dome cover. Decorated with oblong cartouche, draped with pearl drops and bowknotted at crown; in dull colors on white ground.

Height, 11 inches.

6—TWO ALCORA FAIENCE ALBARELLOS. SPANISH OF THE 18TH CENTURY.

Tall with incurved side, small collar and foot; decorated with oval inscribed medallion wreathed and bowknotted at crown and palm sprays under, in dull colors on white ground.

Height, 11 inches.

7—SQUARE DECORATED PORCELAIN VASE. LOWESTOFT STYLE OF THE 18TH CENTURY.

Tapering body, short flaring neck, enriched on white ground with floral sprays and coat-of-arms in colors.

Height, 7¼ inches.

8—MARSEILLES FAIENCE HORS D'OEUVRE DISH. FRENCH OF THE 18TH CENTURY.

Two compartments, one circular with scrolled open handle, other in the form of a shell; decorated with sprays of flower and gilding. (Chipped.)

Length, 8¾ inches.

9—FAMILLE ROSE JAR. CHINESE OF THE CH'IENTUNG PERIOD.

Baluster shape; decorated with two agitated roosters amid clusters of peonies growing over rocks, jui band at neck; colored enamels on a dense white ground.

Height, 6¾ inches.

10—CANTON ENAMEL CIRCULAR DISH. CHINESE OF THE CH'IENTUNG PERIOD.

Molded turned over rim, enriched with crimson flower scrolls on white with interior band of yellow; arabesque panelled border imbricated in pink and green with red scrolls; basket of flowers in center. Open floral scroll center receptacle.

Diameter, 7½ inches.

11—FAMILLE ROSE PORCELAIN PLATE. CHINESE OF THE CH'IENTUNG PERIOD.

Center decorated with group of growing peonies in brilliant enamels on dense white ground; marly with flower sprays in reserve within varied leaf scrolls.

Diameter, 9 inches.

12—FAMILLE ROSE PORCELAIN PLATE. CHINESE OF THE CH'IENTUNG PERIOD.

Similar to the preceding.

Diameter, 9¼ inches.

13—FAMILLE ROSE PORCELAIN PLATE. CHINESE OF THE CH'IENTUNG PERIOD.

Similar to preceding.

Diameter, 9 inches.

First Afternoon

14—TWO FAMILLE ROSE PORCELAIN PLATES. CH'IENT-LUNG PERIOD.

Decorated in center with growing peonies and prunus in brilliant enamels on a dense white ground; cavetto and rim with diapered bands in pink and green; marly with sprays of small flowers and peonies. Varied in pattern.

Diameter, 9 inches.

15—FAMILLE ROSE PORCELAIN PLATE. CH'IENT-LUNG PERIOD.

Flaring marly, decorated with pink peonies within imbricated strap and scroll arabesque, interrupting medallions of black and gold flower sprays. Irregular pearl imbricated valance on edge of cavetto. Center with two "Feng-huangs" amid large growing pink peonies.

Diameter, 11 inches.

16—FAMILLE ROSE PORCELAIN PLATE. CH'IENT-LUNG PERIOD.

Flaring marly, decorated with irregular scrolled valance occupied by peony scrolls on pearl imbricated grounds. Center with spray of pink anemones, peonies and small flowers. In brilliant enamels on resonant white ground.

Diameter, 14 inches.

17—SIX FAMILLE ROSE PORCELAIN PLATES. CHINESE OF THE CH'IENT-LUNG PERIOD.

Enriched in center with varied vases of flowers and loose bouquets; the flaring marly with differing flowers, some within scrolled compartments, executed in brilliant enamels on cream white paste (do not match).

Diameter, 9 inches.

18—FIVE FAMILLE ROSE PORCELAIN PLATES. CHINESE OF THE CH'IENT-LUNG PERIOD.

Similar to the preceding.

19—DECORATED PORCELAIN PLATE. SAXE OF THE 18TH CENTURY.

Cavetto and scrolled gilded rimmed marly, enriched in relief with scrolled cornucopias and festoons enclosing sprays of flowers in colors; center depicts a Gallant and his Lady under a tree.

Diameter, 9½ inches.

20—CARVED SOAPSTONE TEA CADDY. CHINESE OF THE CH'IENTUNG PERIOD.

Panelled hexagonal form, enriched with groups of fish, flowers and landscape; slightly polychromed. (No cover.)

Height, 5 inches.

21—TWO SMALL DECORATED PORCELAIN VASES. FRENCH OF THE EMPIRE PERIOD.

Flattened circular, gilded and reeded bodies; enriched on fronts with subjects, "Amusements of Childhood," in color; reverse with bouquets of flowers; round molded necks and oblong feet gilded.

Height, 4½ inches.

22—TWO OPALESCENT GLASS BOTTLES. FRENCH OF THE 18TH CENTURY.

Barrel-shaped bodies, short necks, and ball stoppers. Mounted with gilded bronze rims at neck, shoulder, foot and stopper, displaying dainty leaf and floral motives.

Height, 6½ inches.

23—THREE BLUE AND WHITE TALAVERA VASES. SPANISH OF THE 17TH CENTURY.

Incurved sides with short neck and foot. Decorated with the coat-of-arms of Leon and Castile, mantled with a Cardinal's hat and scrolled label under.

Height, 11 inches.

First Afternoon

24—DECORATED FAIENCE GROUP. ITALIAN OF THE 18TH CENTURY.

"Venus and Apollo" standing in close proximity on a rustic base which supports a decorated vase for flower at back. The Goddess attired in semi-classic robes, green chiton and flower sprayed drapery, the God with short red figured skirt and over drapery of yellow. Signed: Jacques Bossali.

Height, 8½ inches.

25—TWO DECORATED CHELSEA FIGURES. ENGLISH OF THE 18TH CENTURY.

Pastoral standing figures of youth and maiden in picturesque flowered costumes of the period, on gilded scroll bases. (Repaired and one hand missing.)

Height, 9¾ inches.

26—PORCELAIN STATUETTE. SAXE OF THE 18TH CENTURY.

"Le Chien Favori." A brown and white toy poodle, seated on its haunches, begging.

Height, 9½ inches.

27—RICH CUT CRYSTAL GLASS PUNCH SERVICE. FRENCH OF THE EMPIRE PERIOD.

Consisting of punch bowl, fourteen goblets and circular mirrored plateau. Bowl deeply cut with lattice band, mounted in gilded bronze with leaf base banding and three chimeric animals as feet. Goblets, deeply reeded bodies; faceted stems on square radiating flame feet. Plateau mounted with bronze leaf and gadroon molded rim and three female Bacchic masks.

Diameter of bowl, 9½ inches; of plateau, 18¾ inches.

28—TERRE DE PIPE MELON TUREEN AND COVER. FRENCH OF THE 18TH CENTURY.

Melon body on fixed modeled leaf tray, enriched in slight relief, the rustic stem forming the handle; half of the melon forms cover and is sprayed with trailing leafage developing a small melon for terminal.

Length, 12 inches.

29—TWO POWDER BLUE PORCELAIN BREAKERS. CHINESE OF THE K'ANG-SHI PERIOD.

Insloping tubular sides with flaring trumpet mouth; enriched in gold on a brilliant mazarine blue with peonies and prunus growing from rockery, lip with scrolls and flowers. Mouth embellished with gilded bronze Louis XV mount of scrolls and leafage.

Height, 18½ inches.

30—OVAL PIERCED PORCELAIN IMARI DISH. JAPANESE OF THE 18TH CENTURY.

Center enriched with two half floral medallions, birds and flowers, panelled openwork rim of flowers, animals and geometric motives; executed in reds, blues, greens and gilding on white ground.

Length, 13¼ inches.

31—BLUE AND WHITE FAIENCE PLATTER. CHINESE OF THE 18TH CENTURY.

Elongated hexagonal shape with flaring marly; decorated with broad blue bandings at marly and cavetto, interior with landscape and water, "The Isles of the Blest."

Length, 18¾ inches.

32—BLUE AND WHITE FAIENCE DEEP DISH. HISPANO-MORESQUE OF THE 16TH CENTURY.

Circular with flaring marly, decorated in center with a towered castle, surrounded by scrolled leaves; marly with scrolled leafage and birds.

Diameter, 15½ inches.

33—GILDED PORCELAIN COFFEE SERVICE. FRENCH OF THE EMPIRE PERIOD.

Consisting of tall coffee-pot, covered sucrier and six cups and saucers. Enriched with leaf medallioned bands and oval medallions in colors of varied typically costumed bust of young woman. Interior of cups gilded.

34—GILDED PORCELAIN TEA SERVICE. ENGLISH OF THE LATE 18TH CENTURY.

Consisting of teapot, creamer, covered sucrier, bowl and twelve cups and saucers; enclosed in gilded tooled brown morocco case of the period, lined with blue silk. Straight-sided forms except bowl, enriched with gilded bands and wreaths of trailing flowers.

Case: Height, 8½ inches; length, 20 inches; width, 14 inches.

35—DECORATED PORCELAIN TEA AND COFFEE SERVICE. FRENCH OF THE EMPIRE PERIOD.

Consisting of high tea and coffee pots, creamer, covered sucrier, large bowl, six cups and saucers; enriched in reserve on pale sea-green bodies with medallion of classic heads and cartouched lyres in reds, lavender, yellow and gilding; crowning bands, interiors of cups, handles, spouts, and foot bands of major pieces gilded.

36—BEAUTIFUL FAMILLE ROSE PORCELAIN POTISCHE. CHINESE OF THE CH'ÏEN-LUNG PERIOD.

Pear shape; decorated on a bluish creamy glaze in brilliant enamels with large blossoming peonies, growing amid rocks, gay-plumaged "Feng-huangs," water lilies and fowl. Pierced and carved wood cover and stand.

Height, 18½ inches.

[Illustrated]

37—BEAUTIFUL FAMILLE ROSE PORCELAIN POTISCHE. CHINESE OF THE CH'ÏEN-LUNG PERIOD.

Similar to the preceding, but squatter, with floral decoration and elaborate jui band at shoulder.

Height, 17½ inches.

[Illustrated]

38—ALCORA FAIENCE PLAQUE. SPANISH OF THE 17TH CENTURY.

Quatrefoil ovoidal shape, enriched with a half-round molded border, crested with a leaf-scrolled medallion and terminating in a leaf-scrolled mask. Decorated in blue and orange on white ground with central subject, "A Mendicant and Family receiving Alms from a Little Girl," the medallion and border imbricated, the latter with varying cross bandings.

Height, 19½ inches; width, 11 inches.

[Illustrated]



36



38



37

36—BEAUTIFUL FAMILLE ROSE PORCELAIN POTISCHE. CHINESE OF THE CH'YEN-LUNG PERIOD.

37—BEAUTIFUL FAMILLE ROSE PORCELAIN POTISCHE. CHINESE OF THE CH'YEN-LUNG PERIOD.

38—ALCORA FAIENCE PLAQUE. SPANISH OF THE 17TH CENTURY.

CABINET SPECIMENS
ECCLESIASTICAL BRONZES, IVORIES, MINIATURES,
SNUFFBOXES, JEWELRY, MISSALS AND
TOOLED LEATHER OBJECTS

39—RED MOROCCO COFFRET. FRENCH OF THE 18TH CENTURY.

In the form of a book with borders in gilded tooling of ivy leaves; lined with blue silk.

Length, 7 inches.

40—CARVED CEDAR COFFRET. SPANISH OF THE 17TH CENTURY.

Domed hinged cover; supported with balusters at corners and pear-shaped feet. Incised with patterned diamond and lozenge motives.

Height, 6½ inches; length, 14 inches; depth, 8½ inches.

41—CIRCULAR LEAD DOCUMENT SEAL. SPANISH OF THE 17TH CENTURY.

Displaying on the reverse the Royal arms of Spain in low relief; on the obverse, Philip IV, seated under a Renaissance canopy.

Diameter, 3⅞ inches.

42—MINIATURE CARVED BOXWOOD FLAGON. FLEMISH OF THE 16TH CENTURY.

Flattened form on leaf molded base which sustains on either side two figures of lightly draped nymphs festooned at crown to leaf enriched neck; figures of "Abundance" and "Cupid Armed," respectively, adorn the obverse and reverse, supported on oval bulb and elongated octagonal foot. Screw stopper terminated with figure of a youthful "Hercules and Lion." (Two heads of figures missing.)

Height, 3¼ inches.

43—SILVER FILIGREE COFFRET. SPANISH OF THE 17TH CENTURY.

Round lifting hinged top; supported on scrolled feet. Top, front and back panelled with double floral medallions and scrolls. Ends with single medallion and swing scroll handles. Hasp a double displayed eagle surmounted by a Royal Crown.

Height, 4¾ inches; width, 4 inches.

44—RARE ENAMELED HERALDIC TUMBLER. SPANISH OF THE 17TH CENTURY.

Displaying in brilliant enamels the three fleurs-de-lys of the Bourbon family; inscribed: "Qui Vive? El Rey de Espana."

Height, 5¼ inches.

45—RARE ENAMELED HERALDIC TUMBLER. SPANISH OF THE 17TH CENTURY.

Displaying in brilliant enamels a shield charged with the arms of Castile and Leon ensigned with a royal crown, within floral scrolls; inscribed: VIVA. EL. REY. DE. ESPANA. Enclosed in brown wicker case.

Height, 3¾ inches.

46—GILDED BRONZE BAS-RELIEF BUST. FRENCH OF THE 16TH CENTURY.

Head of a curly-haired and bearded man seen in profile, wearing a loose cloak open at the throat.

Height, 4¾ inches.

47—SMALL CIRCULAR COLORED WAX AND AGATE PLAQUE. ITALIAN OF THE 17TH CENTURY.

"St. John the Divine." Seated figure in flowing robes of dull green and red, a symbolic crouching bull appearing at right.

Diameter, 1½ inches.

48—SMALL SILVER PAX. SPANISH OF THE 15TH CENTURY.

Architectural Gothic-Renaissance niche, with trifoliate crocketed arch, floral pilasters and base, enclosing the Crucifixion with the two Marys standing at the foot of the cross. Molded strap scroll handle at back for carriage.

49—CARVED IVORY FRAGMENT. SPANISH OF THE 16TH CENTURY.

Oblong with rounded contour and beaded edge on two sides, depicting in low relief the amply draped figure of the Virgin. Rich brown patina.

Height, 3⅝ inches.

First Afternoon

50—GILDED BRONZE AND ENAMEL RELIQUARY. ITALIAN OF THE 16TH CENTURY.

Rectangular raised center enriched in blue, white and green enamels, with a custodia flanked by scrolled palm branches, and strapwork; pearl molded border with serrated edge. Back frame decorated and enclosing crystal for receptacle. Ring for suspension.

Height, 2½ inches; length, 2½ inches.

51—PORTABLE SILVER RELIQUARY. HISPANO-MORESQUE OF THE 16TH CENTURY.

Simulating a book with round rims; four side clasp straps and front, encrusted with coral and green stones, within stars. One side slides for opening. Long braided silver strap for carrying.

Length, 4 inches; width, 3½ inches.

52—RARE CARVED GOTHIC IVORY PLAQUE. FRENCH OF THE 15TH CENTURY.

Rectangular, depicting figures in low relief, in the center the Holy Virgin, crowned, and holding the Child Christ; at left, St. John; at right, St. Boniface; canopied by three trifoliated crocketed arches. Dull gray and cream patina.

Height, 3¼ inches; width, 1⅞ inches.

53—MINIATURE OVAL ENAMELED FOLDING PAX. ITALIAN OF THE 16TH CENTURY.

Gold molded frame, enriched with blue and white enamel, fitted with convex crystal back and hinged face, enclosing an enameled Crucifixion with the skull and a flower at the foot; double ring at crown for suspension.

54—PRELATE'S DOUBLE ENAMELED GOLD AND WALNUT CROSS. ITALIAN OF THE 16TH CENTURY.

Floriated cross with double cross bars, enriched with many miniature symbols of the Passion, appliqués of gold enameled with turquoise and dark blues, crimson, white. Small enamel ring for suspension.

Length, 3¼ inches.

55—SIX CHAMPLEVE ENAMEL PLAQUES. BYZANTINE OF THE 14TH CENTURY.

Pierced for the enrichment of a casket. The major plaque square with indented top corners, depicting an engraved bronze figure of our Lord in ample robes, seated on a red bench. Background of deep dull blue; three elongated ovals, depicting in two martyred saints nude, save for white loin-cloths, and in the third, the "Pelican in Piety," with same blue ground. Romboidal plaque inscribed I H S on blue ground. Oval label with square top flange, depicting our Lord giving a nude St. George his sword, the dragon partially seen at right.

56—CARVED IVORY STATUETTE. ITALIAN OF THE 16TH CENTURY.

"Constanza." Standing nude, robust figure of constancy, slightly draped from the left shoulder and wearing peaked draped and pearl enriched head dress. She carries over the draped shoulder her symbolic emblem, a Corinthian column. On molded ebonized base with ivory claw feet.

Height, 4¾ inches.

57—GILDED BRONZE ALTO-RILIEVO GROUP. ITALIAN OF THE 16TH CENTURY.

The Holy Virgin seen to the waist supported on clouds; wearing fringed embroidered mantle over her head and shoulders, and holding the nude Infant Christ in her arms.

Height, 5¼ inches; width, 4½ inches.

58—BRASS BENITIER. SPANISH OF THE 16TH CENTURY.

Either to hang or stand. Molded urn-shaped body enriched with two cherubs' heads and high scrolled swinging handle.

Height, 9 inches; Diameter, 10½ inches.

59—GILDED BRONZE OVAL FRAME. ITALIAN OF THE 17TH CENTURY.

Double-molded frame, demarked at four quarters with pinnacles, swinging ring for suspension. One of the beveled mirrors shows traces of an ancient painting of "Our Lord."

Height, 8½ inches; width, 7 inches.

First Afternoon

60—VENETIAN GLASS BENITIER. ITALIAN OF THE 18TH CENTURY.

Liliform clear glass receptacle lined with milk-white glass and terminating in three drop feet; supporting an open lattice back, surmounted by a cross.

Height, 11¼ inches.

61—CORDOVAN TOOLED LEATHER CRUCIFIXION. SPANISH OF THE 17TH CENTURY.

Our Lord upon the cross, nude save a loin cloth, crowned with thorns. The Magdalene kneels before His feet and with her hair staunches his cruel wounds; at left is a rocky eminence crowned with trees and the sacred city beyond. Near the head of the cross, at left and right, two spirits of evil hover in the clouds. The subject executed in low relief, illuminated with silver, on brown-black ground. Framed.

Height, 9¼ inches; width, 7¾ inches.

62—SILVER AND TORTOISE-SHELL CRUCIFIX. SPANISH OF THE 17TH CENTURY.

Cross of beautiful toned tortoise-shell mounted in silver with molded floriated terminals and winged cherubs' heads appliqué; Our Lord, nude, save for a loin cloth, hangs on the cross. Ring for suspension.

Height, 10½ inches.

63—CHISELED BRONZE PROCESSIONAL CRUCIFIXION. BYZANTINE OF THE 11TH CENTURY.

Flat, almost Greek cross, the flanges slightly expanding. Incised, delineating within rosetted panels on both sides two versions of the crucified Saviour; in the flanking ends are kneeling and supporting angels; surmounting the main figures are two insignia I. H. S., and half lengths of St. Peter on one side and St. John on the other. Rich varying green and brownish patina disclosing traces of the original gilding. Perforated at flanges, and foot for attachment to staff.

Height, 12⅝ inches; width, 9⅞ inches.

64—SILVER AND GILDED BRONZE CHAMPLEVE ENAMEL CHALICE.
SPANISH OF THE 17TH CENTURY.

Deep silver cup set in an open molded annular band, supported with four vertical straps enriched with oval silver bosses of blue and green enamel bearing the insignia I. H. S. Beautifully molded gilded shaft, frequently encrusted with similar bosses; domed foot chiseled with scrolled leaf arabesque and alternately bearing recurring oval and oblong bosses.

Height, 10 $\frac{3}{8}$ inches.

65—CARVED IVORY FIGURINE. SPANISH OF THE 16TH CENTURY.

"The Crucified Christ." Nude, save a loin cloth, of sorrowful compassionate expression, wearing a band of linen round His head, hair falling to the shoulders and curly, short beard. Without cross for the figure.

Height, 11 $\frac{1}{4}$ inches.

66—CHAMPLEVE ENAMELED BRONZE CANDLESTICK. BYZANTINE OF THE 12TH CENTURY.

Molded square shaft with globular top enriched with traces of enameled scrolls in light and dark blue. Supported on domed tripod feet, chiseled with scrolled strap arabesques and rosettes.

Height, 8 $\frac{1}{2}$ inches.

67—PAIR OF SILVER GILT HOOP EARRINGS. SPANISH OF THE 18TH CENTURY.

Filigree half hoops, with scrolled center pendants enriched with large square cut pseudo-emeralds and rubies.

68—PAIR OF SILVER GILT HOOP EARRINGS. SPANISH OF THE 18TH CENTURY.

Smaller; similar to the preceding.

69—JEWELLED ENAMELED PORCELAIN BROOCH. FRENCH OF THE 18TH CENTURY.

Oval bust portrait of "Lady of the Court," reading; gold mounting encircled with green and rose stones.

70—PEARL ENAMELED GOLD PENDANT. SPANISH IN THE 16TH CENTURY
STYLE.

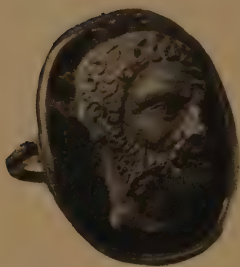
"The Dove of Peace." Body a large baroque pearl with white and gold outspread wings and tail, claws holding a ruby jeweled olive branch with pendant pearl. Supported on pearl chains and drop, finished with enameled floral motive and ring.

Height, 2 $\frac{7}{8}$ inches.

71—ENAMELED JEWELED GOLD PENDANT. SPANISH OF THE 16TH
CENTURY.

Miniature crowned figure, "La Virgen del Pilar." Wearing a blue cloak and standing on a large star, flanked by two others similar, with center of faceted rock crystal on enamel; canopied by a large crown, open leaf-scrolled background, sustaining two further crystal stars near crown and three pear-shaped crystal pendants at foot. Ring for suspension.

Height, 2 $\frac{7}{8}$ inches.



72—GOLD CAMEO RING. ROMAN OF THE 3RD CEN-
TURY.

Oval cameo, displaying the head of the Emperor Caracalla in alto-rilievo of russet cream on a green serpentine agate ground. Mounted with small reeded gold band and small hoop.

73—RARE GOLD MOUNTED OVAL CAMEO. ITALIAN OF THE 16TH CEN-
TURY.

Four delicately carved heads, facing the four quarters, are incorporated so that a portion of each delineates some feature in another. Imperial Jove, whose diadem forms the horns of an adjacent ram's head, the ram's neck being also the neck of Juno; Juno's hair is also the beard of Saturn, whose hair is again the beard of Jupiter. Rich ivory patina on a ground of pale, milky lavender agate. Gold mounting of 18th century.

Length, 1 $\frac{1}{8}$ inch; width, $\frac{13}{16}$ inch.

74—BEAUTIFUL PEARL CHAPLET. FRENCH OF THE 18TH CENTURY.

Small lustrous pearls, connected by thread loop gold link; stopped at intervals with slightly larger pearls, flanked by open quatrefoil gold medallions. Terminated with an engraved scrolled leaf open round medallion bearing the insignia M. A. and floriated cross of gold.

Length, 19 inches.

SEVENTEENTH AND EIGHTEENTH CENTURY MINIATURE
AND SNUFF BOXES

75—OBLONG MINIATURE ON COPPER. SPANISH OF THE 17TH CENTURY.

Portrait of a Court Lady. Facing front, three-quarter length. Wearing her dark hair puffed and adorned with pearls; a blue dress, lavishly enriched with embroidery. (Unframed.)

Height, 4½ inches; width, 3¾ inches.

76—CIRCULAR MINIATURE ON IVORY. FRENCH OF THE 18TH CENTURY.

"The Lovers." School of Fragonard. A youth in plum-colored suit stands at left caressing a young girl who is seated near a table; she wears a white lawn hood over curling brown hair and a low-cut blue dress. In original gilded bronze pearl molded frame.

Diameter, 2¾ inches.

77—CIRCULAR MINIATURE ON IVORY. ENGLISH OF THE 18TH CENTURY.

"Thalia." Bust of an ivy laureated fair-haired Muse, holding in her left hand a mask and lightly draped from the shoulder in a jeweled blue robe.

Diameter, 3¼ inches.

78—OVAL MINIATURE ON IVORY. FRENCH OF THE 18TH CENTURY.

"François Marie Arouet de Voltaire." By Rosalba (1675-1757). Bust of the famous philosopher, historian, dramatist, and man of letters, presented in the character of Œdipus in his drama of "Œdipe." Head slightly turned to left, wearing dark brown hair curly on the shoulder and red mantle over right shoulder, slightly showing a breastplate of scaled armor. In ancient oblong tortoise-shell and ebony frame, newly backed.

Height, 2½ inches; width, 2⅛ inches.

[Illustrated]

79—CIRCULAR MINIATURE ON IVORY. FRENCH OF THE 18TH CENTURY.

charming fair-haired maiden, her right hand to her lips blowing a kiss; her hair with knot at crown and caught with a blue fillet; wearing a low square cut lace-edged blue dress.

Diameter, 3¼ inches.

[Illustrated]

80—WAX PORTRAIT BUST IN GILDED OVAL CASE. FRENCH OF THE DIRECTOIRE PERIOD.

Profile to left, wearing his hair tied in a queue, high-buttoned coat and ruffled jabot; in cream wax on a black ground. In glazed deeply molded case of the period.

Height, 6¼ inches; width, 5 inches.

[Illustrated]

81—OBLONG ENAMEL SNUFFBOX. FRENCH OF THE LOUIS XV PERIOD.

Slightly domed cover hinged with bronze mountings, occupied by three verses of a then popular song, set to music by C. Burdette: "J'adore une jeune brunette, etc." Ogee sides enriched with clusters of flowers in colors and under foot with a map of Greece and various covers of gazettes in black. Executed on copper. Dated 1750.

Height, 1 inch; length, 3¾ inches; depth, 2⅝ inches.

82—SMALL ENAMELED BOX. FRENCH OF THE LOUIS XVI PERIOD.

Simulating an egg, the top hinged on silver-gilt mountings. Enriched in raised gilding with Cupids, eagles and other animals amid irregular scrolled leaf medallions. Executed on copper.

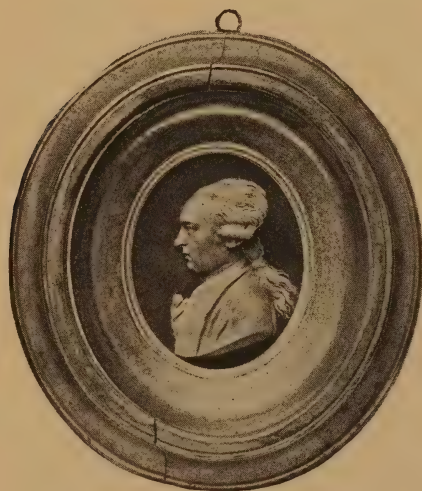
Height, 1⅞ inches.



78



79



80

78—OVAL MINIATURE ON IVORY. FRENCH OF THE 18TH CENTURY.

79—CIRCULAR MINIATURE ON IVORY. FRENCH OF THE 18TH CENTURY.

80—WAX PORTRAIT BUST. FRENCH OF THE DIRECTOIRE PERIOD.

First Afternoon

83—ROUND DECORATED LA COURVILLE PORCELAIN BOX. FRENCH OF THE
LOUIS XVI PERIOD.

Domed cover, hinged with gilded bronze mountings, painted with a "Fête Villageoise" in the manner of Pater; inside of cover with Hogarthian interior. Ogee sides enriched with scrolled medallions of domestic subjects interrupted with flowers. Under foot with clusters of flowers and the blue mark under the glaze.

84—OVAL ENAMELED GOLD BOX. FRENCH OF THE 16TH CENTURY.

Slightly domed cover with flange, enriched with dainty repoussé formal bouquet of flowers, enameled in blue, green and crimson with the high lights in gold, deftly reserved. Straight sides similarly enchanced to cover. Small extending foot. Interior enameled turquoise blue.

[*Illustrated*]

85—BEAUTIFUL OVAL ENGRAVED GOLD PATCH BOX. FRENCH OF THE
LOUIS XVI PERIOD.

Lightly domed cover with medallion in colors on royal blue ground: "Cupid riding a Pet Dog to the Altar of Love," surrounded by chased scroll bandings in two colors of gold; sides enriched with oblong panels of enameled flowers; hinged cover discloses a completely fitted interior with small mirror and two ivory covered compartments for cosmetics, and another, open, for patches and small brush. In shagreen outer box.

Height, 1 inch; length, 2½ inches; width, 1⅞ inches.

[*Illustrated*]

86—PAINTED MOTHER-OF-PEARL FAN. FRENCH OF THE LOUIS XVI
PERIOD.

Blades and guards pierced and inlaid in gold and silver with classic figures, medallions and flower sprays; the feuille of chicken skin, beautifully painted with landscape and figures: "The Triumph of the Nine Muses." Border of alternating dainty landscape medallions. Reverse, "Pastoral Landscape."

Length, 9½ inches.

[*Illustrated*]



84



86



85

84—OVAL ENAMELED GOLD BOX. FRENCH OF THE 16TH CENTURY.

85—ENGRAVED OVAL GOLD PATCH BOX. LOUIS XVI PERIOD.

86—PAINTED MOTHER-OF-PEARL FAN. LOUIS XVI PERIOD.



87—MOUNTED OBLONG MARBLE ENCRIER. FRENCH OF THE LOUIS XVI PERIOD.

Massive Lienese brocatelle stand with deep ovoidal pen receptacle. Richly mounted in curve doré with two gadrooned bullions inkwells, the loose covers pyramided with fruit and flowers; in center a flower wreathed demi-globe amid rolling cloud forms supporting an oval plaque in blue and white jasper, dated and marked "Sèvres 1807," depicting the head of the Empress Josephine, evidently replacing an earlier Royal plaque. Enriched on front with rosette and flanking appliques of bulrushes; the feet of finely scrolled acanthus leaves. (Small terminals of covers missing.)

Height, 8½ inches; length, 10½ inches; width, 6¼ inches.



88—EXQUISITE HISTORICAL BLACK BASALT CUP. SPANISH OF THE 18TH CENTURY.

Depressed bowl-shaped body; cylindrical neck. Intricately decorated in gold and oxidized silver simulating niello work; the neck with two double medallions, one charged with the Royal arms of Charles IV of Spain, the other with the cipher C crowned; the ground of minute interlacing arabesque scrolls.

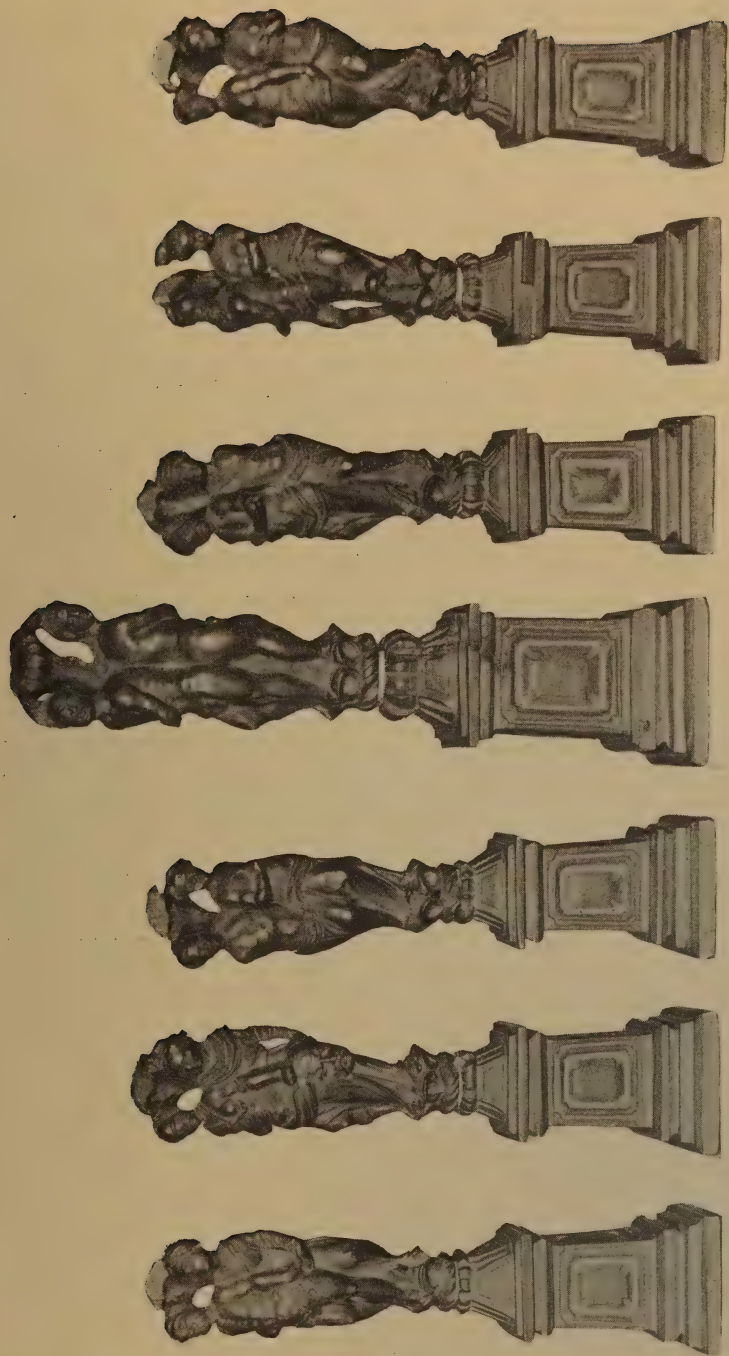
Height, 3¾ inches.

Presented by the City of Toledo to Charles IV at his coronation.

89—SET OF SEVEN SCULPTURED BOSWOOD FIGURINES. FLEMISH OF THE
16TH CENTURY.

Two classic gods or goddesses stand in close proximity, a scrolling acanthus leaf rising at back and canopying their heads. They are lightly draped and stand on a scrolling of looped leaves and gadroons. Supported on a high paneled and molded pedestal. (Slight portion missing.)

Heights of 6, 5½ inches; of 1, 6½ inches.



89—SET OF SEVEN SCULPTURED BOSWOOD FIGURINES. FLEMISH OF THE 16TH CENTURY.

90—RARE CARVED GOTHIC IVORY PLAQUE. FRENCH OF THE 14TH CENTURY.

Rectangular, divided into two panels canopied by trifoliate crocketed arches, depicting in the right "The Annunciation of the Virgin"; in left, "Christ disputing with the Doctors in the Temple." Rich deep yellowish cream patina.

Height, $2\frac{5}{8}$ inches; length, $3\frac{1}{2}$ inches.

91—CARVED IVORY STATUETTE. FRENCH OF THE 14TH CENTURY.

"Holy Virgin and Child." Graceful standing figure wearing a banded finely draped head-dress, ample draped robe, girdled at the waist and carrying the Infant Christ in her left arm and a dove in her right hand. Rich russet brown patina. (Head of child missing.)

Height, $7\frac{1}{4}$ inches.



90—RARE CARVED GOTHIC IVORY PLAQUE. FRENCH OF THE 14TH CENTURY.

91—CARVED IVORY STATUETTE. FRENCH OF THE 14TH CENTURY.

92—RARE POLYCHROME GILDED BRONZE PLAQUE. ITALIAN OF THE
EARLY 16TH CENTURY.

"Coronation of the Virgin." The beautifully draped figure of the Virgin kneels in center on clouds, supported by winged cherubs' heads. Seated at left partially draped with a flowing mantle is the Saviour holding a cross in His right hand and in His extended left a crown, also held by the Holy Father, who sits in majesty, richly robed, the orb in His left hand. The Holy Spirit as a dove descends in a rayed glory toward the crown, which is about to be placed on the Virgin's head. Our Lord with circular and the Father with triangular nimbus; multitudes of seraphs' heads hover at left and right. Rich deep colors, features in natural colors; on gilded ground. Leonardo da Vinci's influence and inspiration strongly flavor the composition. In black molded, enriched frame which has been restored at the back.

Height, 8½ inches; width, 7⅞ inches.



92—RARE POLYCHROME GILDED BRONZE PLAQUE. ITALIAN OF THE
EARLY 16TH CENTURY.

93—CISELE GILDED BRONZE PLAQUE WITHIN MOUNTED EBONY FRAME.
ITALIAN OF THE 17TH CENTURY.

"The Childhood of Our Lord." By Il Fiammingo (François Duquesnoy, 1594-1644). Lire perdu bas-relief oval. The Virgin, wearing ample flowing robes, sits at right in a pleasant landscape, holding the Infant Saviour on her lap. St. Joseph stands behind, leaning on a long rustic staff. A riotous group of Amorini are before the Virgin, offering luscious fruit to the Holy Child, gathered from a huge fruit-laden basket overturned in the left foreground, which four other Amorini are struggling to carry forward to the feet of the Virgin. A further joyful group of Amorini are seen in the background climbing and playing with a long laurel garland, festooned from a tree branch behind the ruins. Modeled with graceful abandon and chiseled with rare freedom and beauty of execution.

Deep molded oblong ebony frame; enriched with spandrils of amethyst-crystal and similar colored glass and intervening gadrooned carnelian bosses. Mounted in gilded bronze with moldings in spandrils and rope motives on the top member; detached leaves enhance the hollow of the frame; at the crown between the spandrils is a circular shield, mantled with cross keys and a Papal tiara, draped with cord and tassels, the shield charged with three stars above a boy's head blowing at a spray of lilies. Surmounted by a strapleaf fronton centered with a winged Amorino's head.

Total height, 26 inches; width, 20½ inches.

François Duquesnoy of Brussels worked mostly in Italy and there acquired the name he is generally known by, "Il Fiammingo." His famous Flamingo Boys were executed in Italy and are now on exhibition at South Kensington Museum, London.

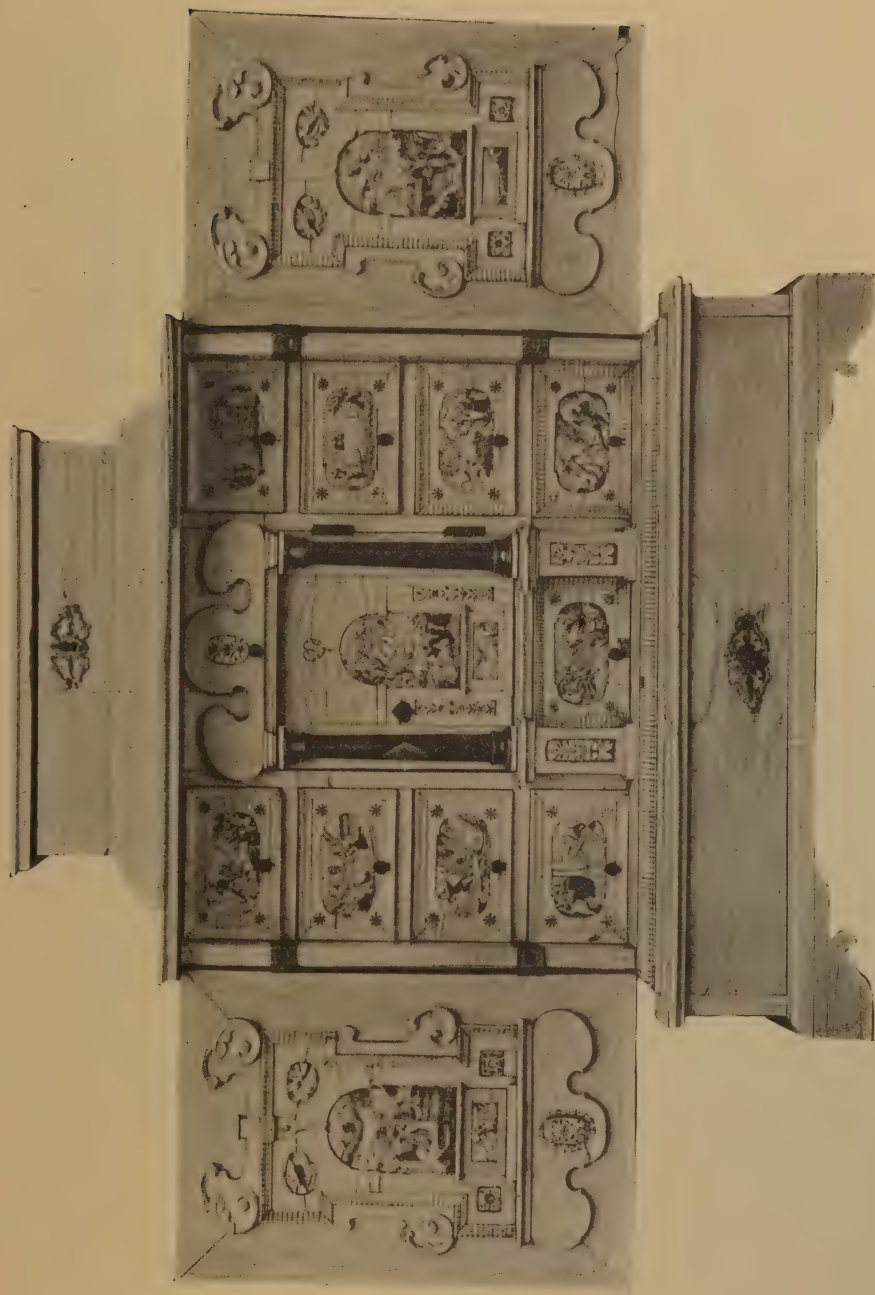


93—CISELE GILDED BRONZE PLAQUE WITHIN MOUNTED EBONY FRAME.
ITALIAN OF THE 17TH CENTURY.

94—DECORATED CARVED IVORY CABINET. ITALIAN OF THE 16TH. CENTURY.

All outer and inner surfaces are incrustated with ivory, except the stellate inlaid panelled back, which is of walnut, pine, ebony and rosewood and the internal columns of amber tortoise-shell. Rectangular body fitted with two molded panelled hinged enclosing doors and ends; supported on ivory wave molded plinth with long drawer and molded bracketted feet; surmounted by smaller oblong casket with doomed foot and molded panelled hinged top. Interior fitted with central columned door, scrolled pediment, plinth drawers and eight flanking drawers, each wave molded with ivory. The interior of enclosing doors carved in low relief with arched frames having the outer corners broken; pediment apron and side leaf scrolls, these with the center door and drawer enclosing oval and other enameled copper medallions depicting allegorical biblical subjects: "The Lord's Supper," "The Resurrection of the Dead," "St. Raphael and the Seven Deadly Sins," among others, in brilliant colors. (Portions of molding missing.)

Height, 21 inches; width, 18 inches; depth, 10¾ inches.



94—DECORATED. CARVED IVORY CABINET. ITALIAN OF THE 16TH CENTURY.

95—SUPERBLY CHISELED FORGED IRON AND POLYCHROME TRIPTYCH.
ITALIAN OF THE 16TH CENTURY.

“Virgin and Child.” Rectangular painted plain exterior with Gothic strap hinges, hook fastenings and ring for suspension. Wings, finely molded on the interior and enriched in low relief with varied compositions of central jardinières, balusters, vases, scrolled cornucopias and a symbolic head of an ox, which emit leaf scrolls and flowers and sustain festoons and birds. Traces of gilding are in clear evidence. Center double molded, enclosing bands of decoration somewhat similar to wings and at corners winged cherubs’ heads appliqué. Within in higher relief is a figure of the Virgin seated on clouds wearing loose flowing robes and holding the nude Child Christ at her left side. The features in natural colors, the robes of red and green.

Height, 11½ inches; length, open, 15¾ inches; length shut, 7¾ inches; depth, 1½ inch.

96—TWO DECORATED UPRIGHT LACQUE PANELS. PERSIAN OF THE 16TH CENTURY.

One, personages of “A Court Travelling.” A richly habited company, mounted on horseback, attendants on foot, are seen winding their way down and across a hillside to a wayside pool in the foreground; at which several travellers have dismounted and are resting. Several women of the party are bathing at the pool, a large curtain spread for seclusion behind them. In the other, somewhat similar in composition, The Court is visiting a holy recluse; above on the steps of a temple is a vestal carrying a sacred cow. Bordered with rose spandrils at crown and inscribed panelled banding. The papier-maché panels are slightly domed. Fitted in ancient Chinese, pierced and carved frames, in which varied small figures illustrative of Chinese domestic life appear.

Panel: Height, 21 inches; width, 13 inches.



96—TWO DECORATED UPRIGHT LACQUE PANELS. PERSIAN OF THE 16TH CENTURY.

First Afternoon

97—LACQUE GARNITURE. FRENCH OF THE DIRECTOIRE PERIOD.

Composed of oblong jardinière and two square flaring vases of lacqué metal mounted with gilded bronze eagle wing and claw feet and supported on rectangular red marbleized plinths. Depicting romantic episodes: "Henry of Navarre and Gabrielle d'Estrées," finely painted in colors with the picturesque costumes of the period.

Jardinière: Height, 11 inches; length, 14 inches.

Vases: Height, 16 inches; width, 9 inches.

98—RARE ILLUMINATED MISSAL. FLEMISH OF THE 15TH CENTURY.

Enriched on vellum with thirty-eight miniatures in colors and gilding, including the "Annunciation," "Birth of Christ," the "Entombment," "St. Chrystopher," many fine borders of flowers and scrolls and initial letter. Introductory prayer by Pope Innocent. Bound in brown calf stamped with lined floral patera, border and center. (Back of binding defective.)

5½ inches by 4 inches.

99—RARE ILLUMINATED MISSAL. FRENCH OF THE 13TH CENTURY.

"Livre d'Heures." Enriched on vellum with many miniatures in colors and gilding, including the "Virgin and Child," the "Annunciation," the "Flight into Egypt," and "Christ at the Column," innumerable initials and scrollings. Bound in brown calf enriched with stamped panels of interesting recurring interlacing scrolls.

5¼ inches by 4 inches.

100—ILLUMINATED MANUSCRIPT MUSIC SCORE. ITALIAN OF THE 16TH CENTURY.

Enriched on heavy vellum in colors and gilding with miniatures: "The Birth of Christ and the Adoration of the Magi," various borders and many initial letters. Bound in heavy brown hide tooled with panels, studded with four heavy wrought-iron bosses on either side and three smaller ones on each rim of cover.

22 inches by 14 inches.

101—RARE ILLUMINATED MANUSCRIPT. SPANISH OF THE 18TH CENTURY.

Genealogy of the Zapata Family. Enriched on vellum with family tree in colors and gilding as frontispiece, miniature of Charles III of Spain, many very beautiful scroll borders and initial letters, drawn in pen and ink; dated in body of manuscript 1781. Bound in old crimson velvet.

12 inches by 8½ inches.

102—ILLUMINATED MANUSCRIPT. SPANISH OF THE 16TH CENTURY.

Enriched on vellum with miniatures, frontispiece of the owner, Don Phelipe II, King of Spain, his wife, and four children, adoring the "Assumption of the Virgin," seen above, signed Alonso de Merer; facing is an elaborately scrolled arabesque cartouche charged with the King's armorial bearings, and further embellishment of a miniature portrait of great merit; many rare initial letters among the text. Bound in gilded tooled yellow calf, with floral central panel and four varied borders.

Height, 12½ inches; width, 9½ inches.

103—RICHLY TOOLED AND GILDED LEATHER MISSAL COVER. SPANISH OF THE 16TH CENTURY.

Panelled with two bands and lines, enclosing a banded and cross banded elongated lozenge; the bands of delicate acanthus leaf scrolls and rosettes, interrupted by varied ovals of "Warriors' Heads." Enriched with gilded scrolled floral motives, at corners, and central device of a bird perched on a scrolled tree branch. Embellished on both sides of the soft gray tan calf.

Height, 13 inches; width, 9 inches

104—RARE VOLUME OF "LES CAPRICES DE GOYA." SPANISH OF THE 18TH CENTURY.

Containing eighty prints in aqua fortis of grotesque and satirical subjects. Several leaves slightly imperfect. Presented to Dr. Antonio Perez Rubio, 1833.

First Afternoon

105—SILVER LACE AND DAMASK COFFRET. ITALIAN OF THE 18TH CENTURY.

Oblong formed as a double cushion opening in center, trimmed on edge and top panelled with rare scrolled medallioned open silver lace. Interior fitted with extra cover and lined with rose-du-Barry silk.

Height, 4½ inches; length, 8 inches.

106—HEXAGONAL CARVED IVORY COFFRET. ITALIAN OF THE 15TH CENTURY.

The body curiously enriched with recurring series of rounded panels, quaintly robed lovers alternating with warriors, molded inlaid crowning molding and foot with ivory bandings. Incurved molded and domed hinged top with zigzag inlaid members flanking the principal round member, occupied by winged Amorini sustaining shield, the others with flying Amorini. (Several moldings and terminal missing.)

Height, 8½ inches; diameter, 2⅝ inches.

107—RARE PIERCED AND SCULPTURED IVORY COFFRET. HISPANO-MORESQUE OF THE 15TH CENTURY.

Rectangular, fitted with one drawer. All sides and drawer enriched with low relief ivory appliqué on sparsely remaining crimson velvet. Top displaying finely scrolled lotus flower enclosing "Pelican in Piety," within a quatrefoil pointed and scrolled medallion. On the sides and drawer, facing archaic lions amid floral scrollings and side bandings of florets. (Bandings and border imperfect).

Height, 3¾ inches; length, 7⅝ inches; depth, 6 inches.

108—CARVED LEATHER COFFRET. SPANISH OF THE 16TH CENTURY.

Rectangular, with sloping domed hinged cover finely panelled with geometric arabesque motives. Enriched with forged iron mountings, bail lifting handle, floriated strap hinges, hasp, corners, ball feet and heart-shaped escutcheon, the escutcheon delicately chiseled with Cupid amid flowers. Hasp similar.

Height, 7¼ inches; length, 12½ inches; depth, 6¼ inches.

109—TOOLED LEATHER JEWEL CASKET. FRENCH OF THE LOUIS XVI PERIOD.

Oblong, with lifting hinged top and fall front, exhibiting first a compartmented tray, second three small and one long drawer, enriched with gilded floral scroll tooling. Interior lined with charming floral-pink brocade of the period. Exterior panelled with scrolled and rosetted bandings of gilded tooling on rich brown morocco leather; enriched with gilded bronze lifting handle, hasp, scroll corners and escutcheon.

Height, $7\frac{3}{4}$ inches; length, 16 inches; depth, $10\frac{1}{2}$ inches.

110—RARE GILDED TOOLED BOX. ITALIAN OF THE 17TH CENTURY.

Rectangular, with domed molded hinged top. One end slides upward, discovering a long secret drawer. All sides and drawer front enriched with gilded tooled panels and many floral borders: the front with "Coach and Four Proceeding to a Hunt"; sides and back, "Stag Hunting." Mounted with gilded bronze lifting handles at top and ends, scrolled escutcheons and ball feet.

Height, $8\frac{1}{2}$ inches; length, $12\frac{1}{4}$ inches; depth, $7\frac{1}{2}$ inches.

111—SCULPTURED ALABASTER AND WALNUT COFFRET. ITALIAN OF THE 16TH CENTURY.

Rectangular, with hinged molded and panelled cover enriched with two inset floral scrolled incuse alabaster panels. Walnut columned arched panelled front and ends with inset floral alabaster panels, back with inset panel. The left end raises, discovering four small and one long secret drawer. On molded pilastered plinth. Top mounted with scrolled bronze corners. (Imperfect.)

Height, $6\frac{7}{8}$ inches; length, $12\frac{7}{8}$ inches; depth, $7\frac{5}{8}$ inches.

112—INLAID WALNUT COFFRET. HISPANO-MOESQUE OF THE 15TH CENTURY.

Rectangular; hinged lifting top, enriched with sunk panelled bands and stellate center flanked by six tulip motives; the channeling for inlay which has disappeared. Front and ends similarly panelled with trace of inlay remaining. Fitted with wrought-iron hasp, scrolled lock plate, corners, varied scrolled lifting handles. (Imperfect.)

Height, $12\frac{3}{4}$ inches; length, 25 inches; depth, $14\frac{1}{2}$ inches.

First Afternoon

113—INLAID TORTOISE-SHELL, IVORY AND EBONY COFFRET. SPANISH OF THE 17TH CENTURY.

Hinged top inlaid with stellate center and diamond lattice banding on ebony; molded sides with the lattice recurring. On round turned feet. Interior of top fitted with mirror.

Height, 6½ inches; length, 15 inches; depth, 14 inches.

114—INLAID IVORY AND ROSEWOOD COFFRET. HISPANO-MORESQUE OF THE 16TH CENTURY.

Rectangular, with hinged cover, similarly enriched on both sides with central lobed medallion radiating from a stellate center and surrounding band with rondel pendants at either side, varied circular geometric corners and ground semé, with stars. Ends, front and back with panels enclosing geometric motives. The patterns executed in minute ivory diamonds and lines.

Height, 6¾ inches; length, 19¼ inches; depth, 13½ inches.

115—INLAID IVORY, TORTOISE-SHELL AND ROSEWOOD BOX. SPANISH OF THE 17TH CENTURY.

Rectangular, with molded ebony foot and hinged top; supported on ball feet. Top laid with four panels of ivory lined strapwork interrupted with tortoise-shell lobed medallion center, semicircles at sides and quartered circles at corners, remainder of top and sides enriched with ivory outlined tulip scrolls; sides also with raised ebony molded panels of tortoise-shell and finely wrought iron lifting handles. Interior lined with crimson damask and displaying a mirror panel on inside of the inlaid top.

Height, 5 inches; length, 17 inches; depth, 12 inches.

116—SMALL PAINTED GLASS LEADED PANEL. FRENCH OF THE 17TH CENTURY.

"The Muse." Seated figure in ample flowing robes and draperies, supported on spreading pedestal enriched with satyr's mask and scrolls. Arched top, painted in pinkish-brown camaieu. Ring for suspension.

Height, 7 inches; width, 5 inches.

117—SILVER BONBON DISH. FRENCH OF THE LOUIS XVI PERIOD.

Open repoussé rim enriched with garlanded vases and medallions interrupted by cupids; two scrolled acanthus leaf handles; supported on four molded taper feet. Old peacock green cut glass, scalloped top lining (small portion of garland missing).

Height, 2½ inches; length, 6½ inches.

118—SILVER-PLATED JARDINIÈRE. FRENCH OF THE 18TH CENTURY.

Oval flaring body, finished at crown with deep scrolling; leaf-scrolled handles.

Height, 3½ inches; length, 12 inches.

119—TWO SILVER-PLATED WINE COOLERS. FRENCH OF THE 18TH CENTURY.

Cylindrical, rounded at foot. Molded rim with two small scrolled shell handles.

Height, 7 inches; respective diameters, 7¼ and 7½ inches.

ARMS AND ARMOR

120—WALKING SWORD. FRENCH OF THE EMPIRE PERIOD.

Etched channeled blade; gilded bronze grip enriched with beading, small trophies and mother-of-pearl panels, pommel a knight's plumed casque, scrolled heart-shaped drooping guard and light scrolled knuckle guard, bronze mounted black leather scabbard. (Mounting slightly imperfect.)

Length, 3 feet 2 inches.

121—WALKING SWORD. FRENCH OF THE EMPIRE PERIOD.

Floral etched diamond sectioned tapering blade; gilded bronze grip, enriched with imbrications and two panels of mother-in-pearl, one adorned with winged Egyptian head in bronze, scrolled knuckle guard enriched with honeysuckle motives and right side drooping kidney-shaped. Guard pierced with similar motives. Black leather scabbard with bronze mounting.

Length, 3 feet 1½ inches.

122—SHORT BROADSWORD. FRENCH OF THE DIRECTOIRE PERIOD.

Finely channeled blade, finished with scrolled gilded bronze guard and grip in the form of the head of a Gallic cock. Blade engraved: "Coullier à Paris". Black enameled bronze trimmed leather sheath.

Length, 34 inches.

123—TWO FORGED IRON AND WOODEN STIRRUPS. SPANISH OF THE 16TH CENTURY.

Arched form, one side carved with raised instep rim, hollowed for foot out of one block of walnut. Reinforced with iron bandings and front with pierced and finely engraved iron appliqué displaying two facing rampant lions sustaining a crown and supported on scrollings. (One appliqué defective.)

Height, 6 inches; length, 10 inches.

124—TWO FORGED IRON STIRRUPS. SPANISH OF THE 16TH CENTURY.

Pierced basket foot plate in one piece, enriched with double displayed eagle and six foliated diagonal crosses on sides, upright shaped strap holder arched and perforated at crown.

Height, 6¾ inches; length, 7 inches

125—TWO SILVER INLAID PISTOLS. FRENCH OF THE 17TH CENTURY.

Tapering molded barrel with octagonal shank, inlaid with gold in geometric scrolls; carved walnut stock enriched with delicate acanthus and valance motives; mounted in silver, with eagle-head at butt, beautiful cartouched trigger guard, and inlaid scrollings. Muzzle loading flint lock, ramrod of ivory and ebony; interesting shaped steel hook to hang in belt. Made and signed by Pierre Peyret.

Length, 15 inches.

COLLECTION OF 16th CENTURY SPANISH SWORDS
AND DAGGERS

Formerly the Property of the Duc d'Ossuna.

127—MAIN GAUCHE DAGGER.

Chiseled hilt; pommel molded globular with four circular facets enriched with small gold azzimina figures and small ball terminals; granulated tapering grip, with a succession of vertical fluted chevrons and wire-bound center. Slender octagonal straight quillons imbricated with chevrons and terminated in molded bosses; connected broad knuckle guard, a tapering panel, pierced and chiseled with leaf scrolls which enclose a circular medalion of radiating scrolls in gold azzimina, deeply roped flanged rim as sword breaker. Diamond tapering blade enriched with pointed panel of formal leaf scrolls, false guard below the ricasso with sunk oval panel and leaf scrolls.

Total length, 20½ inches.

128—LONG RAPIER. SPANISH OF THE 16TH CENTURY.

Chiseled hilt; flattened spherical pommel, scroll enriched and molded at crown and foot; wire-bound grip of oblong section; expanding knuckle guard and long straight quillons of round section rope waved toward the end buttons; deep pierced basket with scalloped rim and many gadroons of open leaf scrollings; similar interior ring. Tapering diamond blade stamped with armorer's mark "a small crown" at ricasso.

Total length, 53 inches; blade, 46 inches.

129—LONG RAPIER. SPANISH OF THE 16TH CENTURY.

Chiseled basket hilt; button-shaped pommel with irregular diagonal fluting and terminating flattened ball; tapering wire-bound grip with plaitings at either end, of oblong section; knuckle guard and long straight quillons, round roped and terminating in small buttons; pierced bowl-shaped basket with enriched rope rim and decorated with upper major and minor bands of differing recurring volute scrolls; similar pierced interior ring. Slender flattened diamond tapering blade, fluted at the ricasso and therein inscribed "En Alamania" and "Johannic Tesche."

Total length, 46 inches; blade, 39¾ inches.

130—SLENDER RAPIER. SPANISH OF THE 16TH CENTURY.

Chiseled basket hilt; leaf medallioned globular pommel with molded button terminal and foot; square tang on grip; slender knuckle guard and straight quillons round in section and terminating in small buttons; basket extended somewhat above the knuckle quillon, enriched with scalloped edge and spiral flutings enclosing graceful leaf scrolls. Tapering diamond blade, fluted at ricasso and therein stamped with armorer's mark.

Total length, 44¾ inches; blade, 38¾ inches.

131—BEAUTIFUL SLENDER RAPIER. SPANISH OF THE 16TH CENTURY.

Chiseled basket hilt. Gadrooned spherical pommel terminating in a molded button; interlacing wire-bound grip; long straight spirally fluted quillons; pierced basket extended in a strap to pommel, as knuckle guard, finished with rope rim and enriched with many floral volute scrolls. Long slightly flattened and fluted diamond, tapering blade with two deep extra flutes at the ricasso and therein stamped and inscribed.

Total length, 54 inches; blade, 46¾ inches.

132—SLENDER RAPIER. SPANISH OF THE 16TH CENTURY.

Chiseled basket hilt; flattened spherical pommel terminating in small knob; ovoidal wire-bound grip; slight expanding knuckle guard and straight quillons both bound and enriched with wave motives; cup with extension V over center of knuckle guard, enriched with dentilled rim and ovoidal medallions enclosing archaic mounted warriors advancing to combat. Tapering diamond blade.

Total length, 43½ inches; blade, 36¼ inches.

133—BEAUTIFUL SLENDER RAPIER. SPANISH OF THE 18TH CENTURY.

Chiseled basket hilt; molded flattened spherical pommel terminating in small ball; wire-bound ovoidal grip of oblong section; finely balustered knuckle guard and slender straight quillons both terminating in molded buttons; pierced cup with flanged rim enriched with alternate diagonal flutes and leaf gadroons, cup with radiating panel-piercings of heart shape and other leaf scrolls and enclosed fleur-de-lys. Flattened diamond tapering blade deeply fluted at the ricasso and therein armorer's mark and inscribed I. N. X. SOLIM 1708. (Basket slightly imperfect.)

Total length, 46½ inches; blade, 38¾ inches.

134—SLENDER RAPIER. SPANISH OF THE 16TH CENTURY.

Chiseled basket hilt; spiral leaf gadrooned and fluted pommel of flattened spherical shape terminated with a small button; tapering wire-bound grip with ferrules and of square section; slightly expanding knuckle guard and straight quillons with roped and button ends; pierced cup with diagonal leaf gadrooned and fluted flange, cup enriched with major upper and lower bands of interlacing blossom-centered leaf scrolls. Tapering diamond blade.

Total length, 43¾ inches; blade, 36¾ inches.

135—MAIN GAUCHE DAGGER. SPANISH OF THE 16TH CENTURY.

Chiseled hilt; depressed spherical molded pommel terminating in small ball; wire-bound grip of quatrefoil section with slender reinforcing strips; domed circular knuckle guard with scalloped and geometric pierced border and small vertical molded band; long slender expanding quillons with molded ball terminals. Tapering diamond blade, the upper portion flattened, grooved and with scalloped back edge, pierced and oval panelled ricasso stamped with mark, T. O.

Total length, 23¼ inches; blade, 17¾ inches.

136—DOUBLE-EDGED SWORD. PERSIAN OF THE 15TH CENTURY.

Tapering blade; fluted on both sides at the ricasso and there marked with maker's mark. Gilded bronze grip terminating in a pommel resembling a bird's head; drooping scrolled guards; etched with strap arabesques enclosing rabbits, birds, flowers, and personages.

Length, 32 inches.

137.—RAPIER. GERMAN OF THE 16TH CENTURY.

Chiseled russet hilt. Four-pointed ovoidal pommel of oval section enriched with medallions enclosing busts of Roman emperors, surrounded by arabesques; small ovoidal grip of cork, bound at foot with interlacing silver wire; knuckle guard scrolling into S-shaped quillons; thumb guard scrolling into oval ring, chiseled with laurel leafage and animalistic terminals. Tapering diamond blade fluted at the ricasso. Armorer's mark, Calle.

Total length, 45½ inches; blade, 38¾ inches.

138—INLAID WALNUT FUSIL. FRENCH OF THE 17TH CENTURY.

Round tapering barrel assuming an octagonal section for two-thirds of its length, this portion engraved with bands of wave motives. Flintlock action. Shaped stock has been inlaid with scrolled iron (parts missing). Finished with a molded butt chiseled with acanthus scrolls.

Length, 31¾ inches.

139—IVORY INLAID WALNUT ARQUEBUS. ITALIAN OF THE 17TH CENTURY.

Hexagonal tapering barrel; wheel-lock action. Unusually shaped stock, carved with acanthus leaf and inlaid with figure medallions and semé with small ivory rosettes. (Imperfect.)

Length, 41½ inches.

140—LONG WALNUT FUSIL. FRENCH OF THE 18TH CENTURY.

Octagonal tapering barrel, molded and enriched with leaf band for about one-third of length; inlaid and stamped with maker's mark at stock; beautifully chiseled flintlock action. Light molded shaped stock, inlaid with various chiseled silver medallions, scrolled with acanthus leaves.

Length, 4 feet 10 inches.

First Afternoon

141—FINELY CHISELED DOS DE CUIRASS. ITALIAN OF THE 16TH CENTURY.

Back plate of a cuirass from a suit of pageant armor. Enriched with three vertical tapering, radiating panels, the central one terminating in two round scrolled medallions occupied by classic busts. The panels, with gilded grounds, display Raphaelesque arabesques of armoric motives and scrolled leafage.

Height, 12¼ inches; width, 11¾ inches.

142—FORGED IRON TOURNAMENT CASQUE. SPANISH OF THE 16TH CENTURY.

Ovoidal form, with small rope comb and pointed umbril. Vizor, bevor and chin piece hinged; long narrow oblong ocularia and S-shaped apertures for breathing purposes. Russet-brown patina.

Height, 11 inches.

143—ANCIENT COAT OF MAIL. FRENCH 15TH CENTURY STYLE.

The alternate thinner links split, the others solid. Covering the torso only, split at back and shaped at foot of front. (Imperfect.) Probably made in the late seventeenth century.

Height, 35 inches; width, 24 inches.

144—COAT OF MAIL. SPANISH OF THE 16TH CENTURY.

Double mail, each link finely welded. Shaped at front of foot and split at back. In excellent condition.

Length, 36 inches; width with arms extended, 39 inches.

145—FOUR WROUGHT-IRON CANNON UTENSILS. FRENCH OF THE 18TH CENTURY.

Two four-clawed iron cannon ball lifters, with long wooden handles; spiral ramrod or cleaner and semicircular hoe-shaped iron barrel scraper, both with similar long handles.

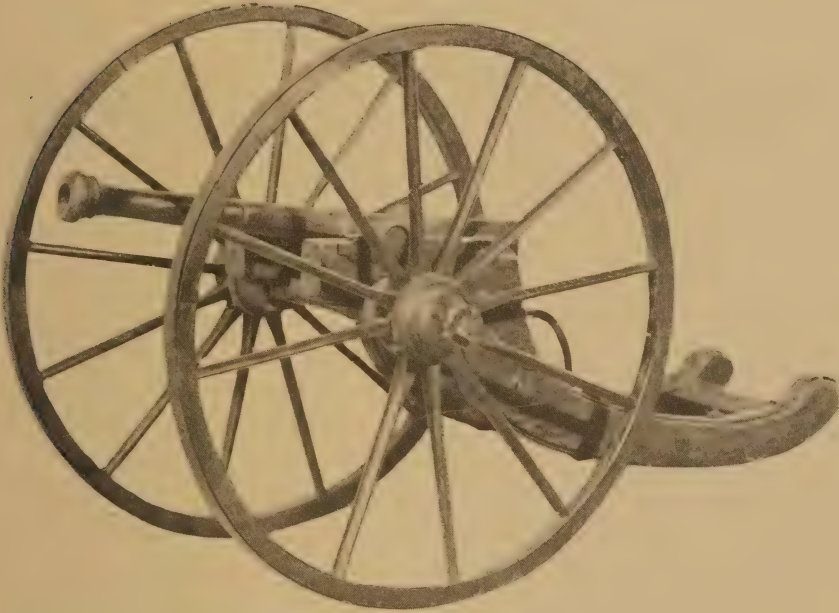
Lengths, 4 feet 9 inches.

146—MODEL BRONZE MORTAR. FRENCH OF THE 17TH CENTURY.

Annular molded cup form terminating in a heavy ball, enriched with twisted snakes forming a loop handle and grotesque male mask below breech. Mounted on stationary wooden carriage reinforced with iron straps and four large rings for removal.

Length of mortar, 6 inches.

Total length, 11 inches; height, 7 inches.



147—RARE MODEL IRON CANNON. FRENCH OF THE 17TH CENTURY.

Heavily molded muzzle to a slender barrel developing into an octagonal section about halfway, terminating in an annular molded band and square breech block with an adjustable mechanical device for loading. Mounted on wooden carriage with large spider wheels of twelve spokes, both reinforced with iron plates and rims on the wheels.

Cannon length, 1 foot 10 inches.

Total length, 2 feet 11 inches; height, 1 foot 11 inches.

148—MODEL BRONZE CANNON. FRENCH OF THE 18TH CENTURY.

Finely formed tapering barrel enriched with annular moldings, swelling blunt-nosed molded muzzle, ball terminal and two lifting loops near the trunnions. Mounted on reinforced stationary wooden carriage.

Cannon length, 1 foot 3½ inches.

Total length, 1 foot 4½ inches; height, 5½ inches.



149—MODEL OF IRON COASTAL CANNON. FRENCH OF THE 17TH CENTURY.

Long tapering barrel reinforced with finely molded muzzle and center, terminating in molded pineapple shank. Enriched with two scrolled loops on barrel, and near the shank with a coat-of-arms ensigned with castles and having a scrolled label, bearing inscription, "Ville de Tréport," the motto "Sequine ult Portus." Wooden carriage, heavily reinforced with studded iron plates, mounted on iron-banded wheels with eight spokes.

Cannon height, 2 feet 1 inch.

Total length, 3 feet 1 inch; height, 1 foot 3 inches.

150—INTERESTING MODEL BRONZE CANNON AND TRAIN. FRENCH OF THE LOUIS XVI PERIOD.

Horse artillery; finely formed tapering barrel, enriched with annular moldings, swelling blunt-nosed molded muzzle, ball terminal and two lifting loops near the trunnions. Mounted on an elaborate wooden carriage with adjustable turntable for sighting and ammunition hutch; on two wheels of twelve spokes and two loose swiveled attachable front wheels of ten spokes with center pole and two trace poles for two horses.

Cannon length, 10½ inches.

Total length, 2 feet 11 inches; height, 9 inches.

151—MODEL OF IRON CANNON. FRENCH OF THE 17TH CENTURY.

Heavy barrel reinforced at muzzle and intervalled with annular moldings, terminating in ball. Heavy wooden carriage reinforced with iron plates and end caps, mounted on wheels with eight spokes.

Cannon length, 1 foot 8 inches.

Total length, 3 feet 1 inch; height, 1 foot 2¼ inches.

152—MODEL BRONZE CANNON AND TRAIN. FRENCH OF THE 18TH CENTURY.

Horse artillery; finely formed tapering barrel enriched with annular moldings, swelling blunt-nosed molded muzzle, ball terminal and two lifting loops near the trunnions. Mounted on an elaborate wooden carriage with accessories, shell lifter, brushes, iron buckets and adjustable turntable for sighting; on two wheels with fourteen spokes and auxiliary swiveled two front wheels with similar spokes, center pole and two trace poles for two horses, carrying oblong ammunition hutch.

Length of cannon, 2 feet.

Total length, 8 feet; height 1 foot 7½ inches.

POLYCHROME AND BLUE AND WHITE FAIENCE TILES

Hispano-Moresque and Spanish (including Talavera and Alcora),
15th to 18th Centuries.

153—LUSTRE FAIENCE BOWL. HISPANO-MORESQUE OF THE 16TH CENTURY.

Bowl with two small lip flanges; decorated in rich brown relief with blossom center and following bandings enclosing interlacing oval motives. (Repaired.)

Diameter, 5¼ inches.

154—TALAVERA FAIENCE PITCHER. SPANISH OF THE 17TH CENTURY.

Squat form with pinched spout and strap handle. Decorated with archaic landscape and banding at neck and foot in greens, yellows and dark brown. (Lip chipped.)

Height, 7 inches.

155—ALCORA FAIENCE VASE. SPANISH OF THE 17TH CENTURY.

Slender incurved body with small lip and foot; decorated in blue on cream-white ground with the coat-of-arms of Leon & Castile ensigned with a crown, canopied with a Cardinal's hat and with a scrolled label below. (Chipped at foot.)

Height, 11 inches.

First Afternoon

156—FAIENCE ALBARELLO. ITALIAN OF THE 17TH CENTURY.

Slender incurved cream body; decorated with oval inscribed yellow medallion enriched with blue ribbon and sprays of leaves and flowers.

Height, 11¼ inches.

157—ALCORA FAIENCE PITCHER. SPANISH OF THE 18TH CENTURY.

Pear-shaped gadrooned body with mask spout and scroll handle, on molded annular foot. Decorated in blue with sea and landscapes, gadroons and dainty festoons of flowers. (Foot repaired.)

Height, 9½ inches.

158—DECORATED TALAVERA FAIENCE DEEP PLATE. SPANISH OF THE 17TH CENTURY.

Displaying in yellows, greens, browns and black a grotesque figure of a musketeer in formal landscape.

Diameter, 11½ inches.

159—TWO ALCORA FAIENCE VASES. SPANISH OF THE 17TH CENTURY.

Tall incurving body with broad slightly flaring small mouth. Decorated in blue with crown ensigned, shield bearing the arms of Leon and Castile, canopied by a Cardinal's hat.

Height, 11 inches.

160—RARE BLUE AND SILVER LUSTRE FAIENCE PLATE. HISPANO-MORESQUE OF THE 16TH CENTURY.

Center enriched with elaborate growing flowering shrub in silver reflets on a beautiful blue ground; cavetto of lattice band and marly of reversed leaf motives in same coloring. (Rim chipped.)

Diameter, 8 inches.

161—COPPER LUSTRE FAIENCE PLATE. HISPANO-MORESQUE OF THE 16TH CENTURY.

Flaring cavetto and marly, decorated with two floral diamond motives reserved in the cream on reflet grounds, between these being staves of pearls and detached floral and pineapple motives

Diameter, 9 inches.

162—TALAVERA FAIENCE VASE. SPANISH OF THE 16TH CENTURY.

Molded pear-shaped body, short molded foot, and high molded flaring neck, scrolled demi-siren handles, enriched in cobalt blue with boy hawking and mythical lion in landscape, the members of neck and foot with varied leaf scrolls and gadroons.

Height, 16 inches.

163—DEEP LUSTRED FAIENCE DISH. HISPANO-MOESQUE OF THE 16TH CENTURY.

Bowl shape with low turnover rim; decorated in brilliant copper reflets with archaic fish and mermaid, amid floral and animal motives on buff ground, semé with dots. Rim banded and double lined. (Has been repaired.)

Diameter, 12 inches.

164—DEEP LUSTRED FAIENCE DISH. HISPANO-MOESQUE OF THE 16TH CENTURY.

Central boss enriched with chimeric monster; cavetto with plain bands enclosing archaic fruit motives; rounded marly spirally gadrooned in the paste, alternately enriched with reflets and infloretted motives, finished with an outer banding. The brilliant reflets of pale iridescent pink, blues, greens, and silver tones on a soft cream ground. Exterior lined with circles in golden brown reflets. Pierced for suspension. (Imperfect.)

Diameter, 16 inches.

165—DECORATED FAIENCE PLATE. ITALIAN OF THE 16TH CENTURY.

Decorated on a cream-white crackle glaze with circular central medallion enclosing "Amorini riding Dolphin," deep border with chimeric winged female figures amid flower scrolls, rope rim. Yellows, greens and browns the predominating colors.

Diameter, 10¼ inches.

166—APPLE-GREEN FAIENCE PUZZLE WINE PITCHER. SPANISH OF THE 16TH CENTURY.

Oval body, enriched with bands of fluting at top and foot, dome with intricate crossed arabesques, terminating in a rosette, center with oval medallion enclosing the Hapsburg insignia, a crested doubled displayed eagle; reverse enclosing heraldic shield, stars and interlacing cord, both with crested band under: two archaic masks, doghead and scroll handles; supported on fluted bell foot. Rare light apple-green glaze.

Height, 10½ inches.



167—IMPORTANT LUSTRED FAIENCE DEEP DISH. HISPANO-MORESQUE OF THE 16TH CENTURY.

Central knobbed, spirally gadrooned boss; cavetto enriched with four heart-shaped motives outlined in Persian blue, enclosing infloretted palmette devices and interrupted by combined oval and diamond medallions with pendant and surrounding leafage; marly of large scrolled leaves modeled in the paste and enriched with the recurring blue and surrounded by varied imbrications enclosed by bands of scrolled palmettes at the rims. Executed in pale golden reflets on a charming lustrous cream ground. Exterior with blossom center surrounded by rude scrollings in yellowish silver reflets. Double piercing for suspension.

Diameter, 19¾ inches.

168—POLYCHROME FAIENCE TILES. HISPANO-MORESQUE OF THE 16TH CENTURY.

Border tiles; modeled grounds recessed in the paste; displaying reversed cream bands forming lozenge medallions enclosing green and cream blossoms and in the arches half-blossoms; on soft yellow ground. Finished at crown and foot with narrow green bands.

Height, 2½ inches; width, 5¾ inches.

169—FOUR POLYCHROME TILES. HISPANO-MORESQUE OF THE 16TH CENTURY.

Border tiles; modeled grounds recessed in the paste; displaying lined diagonals of yellow forming upper and lower triangles in rich apple-green with the sides cream. Variance in color and condition.

Height, 2½ inches; width, 5½ inches.

170—THREE POLYCHROME FAIENCE TILES. SPANISH OF THE 17TH CENTURY.

Border tiles; modeled grounds recessed in the paste; displaying cream banded and connected oval medallions, each enclosing four-petalled blossoms in yellow; ground of brilliant apple-green, narrow crown and foot borders of yellow. Variance in color and condition.

Height, 2⅝ inches; width, 5½ inches.

171—TWO POLYCHROME FAIENCE TILES. HISPANO-MORESQUE OF THE 16TH CENTURY.

Modeled grounds recessed in the paste; displaying a central blue and yellow banded medallion whose bands scroll into four smaller floral medallions at the quarter; in the center quatrefoil leaf blossoms with a brilliant green complementing the other colors on a cream ground. (Corners chipped.)

5 inches square.

172—TWO POLYCHROME FAIENCE TILES. HISPANO-MORESQUE OF THE 16TH CENTURY.

Similar to preceding, but with center blossom surrounded by six-whorled green acanthus leaves. (Corners chipped.)

5 inches square.

173—UNIQUE SMALL POLYCHROME FAIENCE TILE. HISPANO-MOESQUE OF THE EARLY 16TH CENTURY.

Modeled grounds recessed in the paste; displaying cream banded incurved square medallion, enclosing small blossom on dull red ground, emitting cream leaves at corners and club-shaped motives at sides; on alternate grounds of lustrous black and green.

3¼ inches square.

174—FOUR RARE POLYCHROME FAIENCE TILES. SPANISH OF THE 16TH CENTURY.

Border tiles; modeled grounds recessed in the paste; displaying reversed linked balustered S leaf scrolls in cream with green link balustering on delicate yellow grounds. Finished at crown and foot with narrow bandings of green. (Imperfect.)

Height, 27⁄8 inches; length, 6 inches.

175—FIFTEEN TALAVERA BORDER TILES. SPANISH OF THE 17TH CENTURY.

Decorated in pale green on greenish cream ground with key fret motives and bandings lined with gray black.

Height, 2½ inches; width, 5¼ inches.

176—EIGHT POLYCHROME FAIENCE TILES. HISPANO-MOESQUE OF THE 16TH CENTURY.

Border tiles; modeled grounds recessed in the paste; displaying double reversed heart-shaped motives formed by two graceful scrolled acanthus leaves, one of blue and the other of brilliant green, terminating in and enclosing fleur-de-lys motives. Finished at crown and foot with narrow green bandings. Variance in color, size and condition.

5½ inches by 2½ inches.

177—SIX POLYCHROME FAIENCE TILES. HISPANO-MOESQUE OF THE 16TH CENTURY.

Border tiles, modeled grounds recessed in the paste; displaying green reversed S acanthus leaf scrolls sustaining a central husk motive. Executed in Persian blue, green and brown on a cream ground; green bandings at crown and foot. (Variously chipped.)

Height, 5¼ inches; width, 6¼ inches.

178—FOUR POLYCHROME FAIENCE TILES. HISPANO-MORESQUE OF THE 16TH CENTURY.

Modeled grounds recessed in the paste. Forming a complete pattern, displaying an eight-pointed stellate leaf motive in blue and yellow on a cream ground within a yellow and green square medallion.

Total size, 8½ inches square.

179—TWO PANELS OF ALCORA FAIENCE TILES. SPANISH OF THE 17TH CENTURY.

Each composed of six tiles variously picturing rustic sportsman with lion and different birds. Set in oak frames.

Height, 20 inches; width, 15 inches.

180—FIFTEEN POLYCHROME FAIENCE TILES. HISPANO-MORESQUE OF THE 16TH CENTURY.

Border tiles; modeled grounds recessed in the paste, displaying linked scrolled cream and black acanthus leaves on a soft yellow ground; crown and foot bands of deep rich apple-green. Variance in color and condition. *Height, 2⅞ inches; width, 5⅝ inches.*

181—EIGHT RARE POLYCHROME FAIENCE TILES. HISPANO-MORESQUE OF THE 16TH CENTURY.

Modeled grounds, recessed in the paste. Forming two complete motives, each displaying a beautiful intricate pattern of a broken yellow diamond, enclosing interior fruit and leaf scrolls held by a delicate round wreath and central circular medallion of four-lobed leaves; corners of leafage and fruit executed in rich yellows, browns, greens, and blues on a cream ground. (Several corners defective.)

5½ inches square.

182—FOUR RARE POLYCHROME FAIENCE TILES. HISPANO-MORESQUE OF THE 16TH CENTURY.

Modeled grounds recessed in the paste. Forming a complete pattern; displaying circular medallion richly banded with blue acanthus leaf scrolls and connecting white husks on a yellow ground, in the center an eight-point leaf husk motive in rich brown and yellow on a cream ground. *Total size, 9 inches square.*



183—LARGE TALAVERA FAIENCE TILE PANEL. SPANISH OF THE 17TH CENTURY.

Composed of thirty tiles. Displaying in the center three partially draped Cupids, each standing on a scrolled pedestal and supporting on his head a basket of flowers. Finished with a broad border in reserve of acanthus-leaf scrolls springing from corner husks; narrow cream and blue guards. Executed in rich deep and pale blues on a blue-white ground. (Corners of several tiles chipped.)

Height, 2 feet 10 inches; width, 2 feet 4¼ inches.



184—LARGE TALAVERA FAIENCE TILE PANEL. SPANISH OF THE 17TH CENTURY.

Composed of thirty tiles. Displaying in the center an ornate vase with scrolled dolphin supports and elaborately scrolled demi-cupid handles, holding a large bouquet of loose flowers. Finished with a broad border in reserve of acanthus-leaf scrolls springing from corner husks; narrow cream and blue guards. Executed in rich, deep and pale blues on a blue-white ground. (Corners of several tiles chipped.)

Height, 2 feet 10 inches; width, 2 feet 4 $\frac{1}{4}$ inches.

First Afternoon

185—RARE TALAVERA POLYCHROME TILE. SPANISH OF THE 16TH CENTURY.

Rectangular; decorated in blues, yellows and golden brown with the façade of the Cathedral of Cordova. (Repaired.)

Length, 12½ inches; width, 8½ inches.

186—NINE RARE POLYCHROME TILES. HISPANO-MOESQUE OF THE 15TH CENTURY.

Modeled grounds recessed in the paste; displaying interlacing cream arabesque bandings, forming a central stepped block medallion enclosing cream and yellow stellate blossoms, each surrounded by four motives of yellow diamonds within cruciform double lozenges on green ground. Similar in pattern to many at the Alhambra.

6 inches square.

187—THIRTY-FOUR TALAVERA POLYCHROME FAIENCE TILES. SPANISH OF THE 18TH CENTURY.

Displaying reversed yellow, brown and green S-scrolls supporting central floral motives. Finished at top with bands of yellow and blue.

Size, 5¼ inches square.

188—THIRTY-FIVE TALAVERA POLYCHROME FAIENCE TILES. SPANISH OF THE 18TH CENTURY.

Four tiles complete a recurring pattern; displaying in reds, yellows, blues and green a florette center medallion, inhibiting, diagonally, four carnation and leaf motives.

Size, 5¼ inches square.

189—TWENTY-FIVE TALAVERA POLYCHROME FAIENCE TILES. SPANISH OF THE 18TH CENTURY.

Variously decorated in colors with pastoral landscapes, peasants, animals, and castles in colors.

Size, 5¾ inches by 8½ inches.

190—NINETEEN POLYCHROME FAIENCE TILES. HISPANO-MOESQUE OF THE 16TH CENTURY.

Border tiles; modeled grounds recessed in the paste; displaying alternate banded circular quatrefoil leaf and sunflower motives and connecting reversed double husks in rich translucent greens, yellows and blues; finished with a crowning border of acanthus husks and scrolls, at foot with a band of small green flutings on cream ground and narrow green guards to both.

Height, 5¾ inches; width, 4½ inches.

191—UNIQUE OCTAGONAL PANEL OF BLUE AND WHITE TILES. HISPANO-MORESQUE OF THE 15TH CENTURY.

Composed of central square and four surrounding lozenge-shaped tiles; center displaying an archaic blossom within a square of interlaced, latticed bands which continue and outline the outer lozenge tiles, which enclose varied pseudo-Moorish inscriptions. (Slightly restored.) In octagonal oak frame.

Diameter, 13¼ inches.

192—FORTY POLYCHROME FAIENCE TILES. HISPANO-MORESQUE OF THE 16TH CENTURY.

Border tiles; modeled grounds recessed in the paste; displaying charming acanthus-leaf central motives; arcade at crown and foot with double stem scrolls terminating in fleur-de-lys. Finished at crown with band of green, at foot with banded border of the recurring fleur-de-lys and scrolls. Rich coloring of brilliant varying deep apple-greens, browns, blues and yellows on cream ground. Slight variance in sizes.

Height, 5¼ inches; width, 6¼ inches.

193—SIXTY-SIX TALAVERA POLYCHROME FAIENCE TILES. SPANISH OF THE 18TH CENTURY.

Variously decorated in colors, with quaint landscapes occupied by peasants in their odd costumes and at different avocations: boys swimming, beggars, grotesque animals, castles and ships.

Size, 4⅝ inches by 8½ inches approximately.

194—FORTY POLYCHROME FAIENCE TILES. HISPANO-MORESQUE OF THE 16TH CENTURY.

Modeled grounds recessed in the paste. Four complete a pattern; displaying a complex pearl enriched banded quatrefoil motive with interior corners emitting acanthus-like fleur-de-lys, and enclosing a diamond of four baluster staves with a patera center. Executed in lustrous black-brown, deep apple-green and Persian blue on a cream ground. Slight variance of sizes and many chipped.

5¼ inches square.

First Afternoon

195—SIXTY-EIGHT POLYCHROME FAIENCE TILES. HISPANO-MORESQUE OF THE 16TH CENTURY.

Similar to the preceding, but with yellow introduced into the bandings and balusters. (Variously chipped.)

5 $\frac{5}{8}$ inches square.

196—FORTY-SEVEN POLYCHROME FAIENCE TILES. HISPANO-MORESQUE OF THE 16TH CENTURY.

Border tiles; modeled grounds recessed in the paste; displaying a distinguished central motive of reversed husks and leaves, supporting fruit, under a pointed and scrolled canopy with similar smaller husk motives, in rich greens. Persian blue, yellow and brown on cream ground. Finished with narrow green bands at crown and foot. Slight variance in sizes.

Height, 5 $\frac{1}{4}$ inches; width, 4 $\frac{1}{2}$ inches.

197—UNIQUE MANTEL PANEL OF MODELLED TERRE-CUITE TILES. FRENCH OF THE 15TH CENTURY.

Two hundred and four assorted tiles of which a panel can be set as follows: Rectangular panel; composed of 68 central tiles, 14 crown and foot, half tiles and 8 side tiles (4 small corner tiles missing); a few surplus tiles in various conditions. Center tiles are 4 lobed, the sides semi-circular, the vertical straight sided with incurved pointed terminations so that they perfectly articulate with one another. These are modeled incavo in low relief with busts of warriors and their ladies, wearing the strange and interesting medieval head-gear of 15th Century France and a few with heraldic animalistic motives. The surrounding half tiles to complete the rectangle are similar in design to the center. Old smoky red in color. The small missing corners can be cut from the surplus tiles, fourteen in number. (Several tiles have been repaired.)

Approximate size of Panel, according as set:

Height, 3 feet 3 inches; width, 4 feet.

The above tiles were removed from situ in the 13th century Chateau de Vierville-sur-Mer, Calvados, France, during its restoration in the late 17th century and were recently acquired by the present owner.



197—UNIQUE MANTEL PANEL OF MODELLED TERRE-CUITE TILES, FRENCH OF THE 15TH CENTURY.

First Afternoon

198—SEVENTY-FOUR ALCORA POLYCHROME FAIENCE TILES. SPANISH OF THE 18TH CENTURY.

Variously decorated in colors with grotesque figures, animals and the phases of the moon.

Size, 5¼ inches square.

199—TALAVERA POLYCHROME FAIENCE TILES. SPANISH OF THE 18TH CENTURY.

Decorated in colors on white; depicting various animals, rustics, personages at different activities and symbolic suns and other motives.

Size, 5¼ inches square.

200—ONE HUNDRED AND EIGHTY-TWO EXQUISITE POLYCHROME FAIENCE TILES. HISPANO-MORESQUE OF THE 16TH CENTURY.

Border tiles; modeled grounds recessed in the paste; displaying recurring blue banded scrolled ovals enclosing green and yellow blossoms and demarked at intersections with four-pointed stellate blossoms, on varying cream grounds. Finished at crown and foot with narrow green bands. Variance in color, size and condition.

Height, 5 inches; width, 2⅝ inches.

201—ONE HUNDRED AND SIXTY-FIVE TA'AVERA POLYCHROME FAIENCE TILES. SPANISH OF THE 16TH CENTURY.

Four tiles compose a full recurring pattern; displaying a reserved cream banded diamond motive enriched with sprays of flowers in pink, blue and lavender and enclosing an eight-lobed reserved cream and yellow medallion and surrounding blossom scroll motives on brilliant green ground.

5¼ inches square.

202—ONE HUNDRED AND TWENTY ALCORA POLYCHROME FAIENCE TILES. SPANISH OF THE 18TH CENTURY.

Variously decorated in colors with single figures, illustrating the peasant costumes of the period, birds, animals and other motives. (Twenty-eight imperfect.)

Size, 8 inches square.

203—TWO HUNDRED AND SIXTY-EIGHT TALAVERA POLYCHROME FAIENCE TILES. SPANISH OF THE 18TH CENTURY.

Variously decorated in colors, mostly with single peasant figures of the period, at different activities. (Fifty imperfect.)

Size, 5¼ inches square.

SECOND AFTERNOON'S SALE

TUESDAY, DECEMBER 9, 1919

AT THE AMERICAN ART GALLERIES

BEGINNING AT 2.30 O'CLOCK

CATALOGUE NOS. 204 TO 424

BRASSES OF SIXTEENTH, SEVENTEENTH AND EIGHTEENTH CENTURIES

- 204—Two BRASS CANDLESTICKS. SPANISH OF THE 17TH CENTURY.
Graceful baluster supports, on square bases; one with shell and one with claw feet.
Heights, 6½ and 7½ inches.
- 205—Two BRASS CANDLESTICKS. SPANISH OF THE 17TH CENTURY.
Baluster supports; on square sunk bases with claw feet.
Heights, 5¾ and 6¾ inches.
- 206—Two BRASS CANDLESTICKS. SPANISH OF THE 17TH CENTURY.
Baluster supports; on square sunk bases and claw feet.
Heights, 6½ and 7½ inches
- 207—Two BRASS CANDLESTICKS. FLEMISH OF THE 17TH CENTURY.
Graceful baluster support, with large bobèche and molded bell foot.
Height, 9 inches.
- 208—Two BRASS CANDLESTICKS SPANISH OF THE 17TH CENTURY.
Baluster support, with wide bobèche. On molded triangular base with small feet.
Height, 9½ inches.
- 209—Two BRASS CANDLESTICKS. SPANISH OF THE 17TH CENTURY.
Graceful vase-shape baluster supports, deep broad bobèches, supported on deeply molded triangular bases.
Height, 12 inches.

Second Afternoon

210—TWO PAIR BRASS BRASERO HANDLES. SPANISH OF THE 17TH CENTURY.

One pair, swing handles, each with two scrolled mermaids (loops of one missing); the other, scrolled leafage flanking a Cupid's head.

211—REPOUSSE COPPER NAVETTE. SPANISH OF THE 16TH CENTURY.

Processional incense burner. Simulating an old ship of the halfmoon type. Hinged forward deck, aft enriched with animalistic leaf scrolls. Tubular foot to receive portage staff.

Length, 7¾ inches.

Note: These interesting navettes were made in commemoration of Columbus's discovery of America.

212—REPOUSSE BRASS SALVER. FLEMISH OF THE 17TH CENTURY.

Domed center, depicting "Two of Moses' Spies," returning from the land of Canaan bearing on their shoulders a huge bunch of grapes; surrounding scroll and dart borders; marly with turned-over rim and pearl reel and diamond motive border.

Diameter, 14 inches.

213—BRASS BRASERO. SPANISH OF THE 16TH CENTURY.

Low bowl with flaring turn-over lip, supported on high spreading annular molded foot, enriched with two scrolled husks and mask handles.

Height, 13 inches; diameter, 15¾ inches.

214—TWO BRASS CANDLESTICKS. SPANISH OF THE 17TH CENTURY.

Most interesting triangular facettèd baluster stems, interrupted with annular moldings and terminating in a bell-shape bobèche. Triangular facettèd molded foot supported on claw feet.

Height, 17⅞ inches.

215—REPOUSSE COPPER JARDINIÈRE. ITALIAN OF THE 17TH CENTURY.

Circular low bowl with incurved neck and flaring lip, two plain scroll handles. Supported on three claw feet. Body decorated with acanthus-leaf scrolls enclosing archaic birds and animals, interrupted by crested coat-of-arms; neck with similar smaller scrolls.

Height, 13 inches; diameter, 18½ inches.

216—BRASS BRASERO. SPANISH OF THE 17TH CENTURY.

Low bowl-shaped with flaring turn-over rim, enriched with swinging scroll and shell lifting handles and three scrolled feet. Fitted with extra pan lining having two entwined mermaid swing handles.

Height, 12½ inches; diameter, 20¾ inches.

217—BRASS BRASERO. SPANISH OF THE 17TH CENTURY.

Low bowl-shaped with flaring turn-over lip, enriched with scrolled bulbous lifting handles. Supported on three claw feet.

Height, 12½ inches; width, 20 inches.

218—BRASS BRASERO AND PALA. SPANISH OF THE 17TH CENTURY.

Low bowl-shaped, with flaring turn-over lip, enriched with swinging scroll and shell lifting handles and three dolphin feet. Fitted with extra pan lining having bulbous lifting handles. Pala for lifting live charcoal; slender baluster shaft with scallop shell bowl.

Height, 14½ inches; diameter, 21¼ inches.

219—BRASS BRASERO. SPANISH OF THE 17TH CENTURY.

Low bowl-shaped with flaring turn-over rim; supported on three claw feet; enriched with two scrolled shell handles.

Height, 15 inches; diameter, 24 inches.

220—BRASS BRASERO. SPANISH OF THE 17TH CENTURY.

Low bowl-shaped with flaring turn-over lip; enriched with two scroll and shell lifting handles; supported on three scrolled dolphin and shell feet.

Height, 14 inches; diameter, 24 inches.

221—TWO CHISELED BRASS CANDLESTICKS. FRENCH OF THE 17TH CENTURY.

Expanding spirally twisted shaft with leaf termination and vase baluster under; supported on tripod scroll base exhibiting masks and terminating in leaf, claw and ball feet.

Height, 18½ inches.

Second Afternoon

222—MASSIVE BRASS BRASERO AND PALA. SPANISH OF THE 17TH CENTURY.

Low bowl-shaped with flaring turn-over rim. Enriched with two swing lifting handles of scrolled dolphins and cupids' heads. Supported on three elaborate leaf crested mask legs with claw feet; extra pan lining with mermaid handles. Pala for lifting live charcoal; slender baluster shaft with scallop shell bowl.

Height, 16¼ inches; diameter, 26½ inches.

223—CHISELED BRASS SUN DIAL. FRENCH OF THE LOUIS XVI PERIOD.

A map of the Eastern Hemisphere in very low relief, variously inscribed Mer d'Amour, Indes, & Océan du Mer Occidentale, is within a circular medallion, and indicated thereon are the hours of the day and signature of the maker, P. LeMaire. Arabesque scrolls developing fleurs-de-lys occupy the corners. The dial pointer and double hinged scrolls terminating in a five-pointed star. On small limestone base.

224—TWO RARE BRASS ANDIRONS. SPANISH EARLY OF THE 16TH CENTURY.

Engraved pinnacle top supported on interesting iron and brass scrolls terminating in a crowned bust of Queen Isabella "The Catholic."

Height, 20 inches.

225—GOTHIC PAINTED METAL SHIP'S SWINGING LANTERN. FRENCH OF THE 18TH CENTURY.

Hexagonal lantern with triple arched panels surmounted by a pointed crocketed arch with open finial for suspension. Swinging in an open pinnacled frame with V-shaped under-bar. Finished in red.

Height, 32 inches; diameter, 15½ inches.

BRONZES OF THE SIXTEENTH, SEVENTEENTH AND EIGHTEENTH CENTURIES

226—BRONZE HEAD. FRENCH OF THE 16TH CENTURY.

Boldly modeled head of a dog with pierced collar and perforation at top of head. Green-brown patina.

Height, 3 inches.

227—BRONZE ENCRIER. FRENCH OF THE EMPIRE PERIOD.

Oblong; stand with scrolled feet; plain cover surmounted by a well-modeled recumbent poodle dog.

Height, $4\frac{1}{4}$ inches; length, $4\frac{1}{2}$ inches; width, 3 inches.

228—BRONZE PESTLE AND MORTAR. ITALIAN OF THE 16TH CENTURY.

Liliform mortar with simple lip spout and upturned handle; on annular molded foot. Pestle clubbed at both ends.

Height, 5 inches.

229—TWO OVAL BRONZE MASKS. ITALIAN OF THE 16TH CENTURY.

Scrolled and curiously bearded satyr's head in low relief. Mounted on oval wooden blocks.

Length, $4\frac{1}{2}$ inches; width, $3\frac{1}{4}$ inches.

230—BRONZE MORTAR. SPANISH OF THE 16TH CENTURY.

Flaring body molded at foot, the crown banded with small gadrooned boss. Enriched in low relief with four draped masks interrupted with two scrolled flanges and two loop handles. Rich dark green patina.

Diameter, $4\frac{3}{4}$ inches.

231—BRONZE BELL. SPANISH OF THE 16TH CENTURY.

Molded body, enriched with rams' heads and festoons canoping dancing cherubim, two winged angels and a jardinière of flowers. Inscribed SIT, NOMEN, DOMINI BENEDICTUM. Fine baluster handle.

Height, $5\frac{1}{4}$ inches.

232—HEAVY BRONZE MORTAR. FLEMISH OF THE 16TH CENTURY.

Tall flaring molded body, rim and spreading foot; enriched with two curved strap outstanding side handles.

Height, 5 inches.

233—HEAVY BRONZE MORTAR. FRENCH OF THE 16TH CENTURY.

Somewhat inverted bell-shape with molded rim and foot; enriched with a series of raised semi-balusters, interrupting winged Cupid heads and fleurs-de-lys; under a series of bosses flanged by stellate motives.

Height, 4 inches; diameter, $6\frac{1}{8}$ inches.

234—BRONZE TABLE BELL. SPANISH OF THE 16TH CENTURY.

Molded body, enriched in low relief with inscribed top band and blossomed foot band; enclosing medallions of busts alternating with biblical subjects. Finely balustered handle terminating in scrolled cherub's head.

Height, $6\frac{1}{2}$ inches.

Second Afternoon

235—BRONZE NAVETTE. FRENCH OF THE 16TH CENTURY.

Incense burner; square-sterned boat shape, with scalloped ribbed prow and pierced fleur-de-lys gallery at rear deck; forward cover hinged. Supported on a flaring molded annular foot. (Gallery imperfect.)

Height, 3¼ inches; length, 5⅝ inches.

236—HEAVY BRONZE KNOCKER. ITALIAN OF THE 16TH CENTURY.

Round alto-rilievo lion mask back plate, holding in the jaws an oval knocking ring formed of two dolphins, each with a ball in its mouth.

Height, 10½ inches; width, 7½ inches.

237—BRONZE MORTAR. ITALIAN OF THE 16TH CENTURY.

Molded, inverted bell-shape, on spreading molded foot. Enriched with a series of archaic seated figures interrupted with delicate vertical bands of scrolled arabesques. Rich brown patina.

Height, 4 inches; diameter, 4¾ inches.

238—BRONZE ENCRIER. FRENCH OF THE EMPIRE PERIOD.

Oblong high tray with arcade of interlacing Gothic arches, acanthus scroll handles; supported on square feet; fitted with loose pen-tray, vase-shaped penholders, ink receptacle, sandbox, and call bell, enriched with oak leaves and acorns serving as cover for the central vase.

Height, 9½ inches; length, 12½ inches.

239—BRONZE LION. SPANISH OF THE 16TH CENTURY.

Bold archaic modeling of a chimeric character. Seated on its haunches one front paw raised, the other resting on a frontal scroll; supported on a cant-cornered square base. Fine light yellow patina. Back perforated for attachment.

Height, 7 inches.

240—BRONZE MORTAR. FRENCH OF THE 18TH CENTURY.

Cylindrical body enriched with four vertical bands of diamond motives and an upper banding inscribed I. H. S. MARI. ANO. DE 1794. Flaring mouth with upright lip.

Height, 7 inches; diameter, 8½ inches.

241—TWO BRONZE LIONS. FRENCH OF THE 17TH CENTURY.

Recumbent pose with grand manes and noble aspect. Fine green brown patina.

Length, 6½ inches.

242—BRONZE STATUETTE. FRENCH OF THE EMPIRE PERIOD.

“Napoléon Empereur.” The Little Corporal stands, his arms crossed on his breast, wearing full military dress, beside a square draped column. Supported on a square plinth with leaf molded base, and a supplementary Siena marble foot. Dark greenish brown patina.

Total height, 16 inches.

BRONZE FROM THE SECOND CENTURY B. C. TO
THE FIFTEENTH CENTURY

243—TWO BRONZE FRAGMENTS. GRECIAN OF THE 2ND CENTURY B. C.

Two arms belonging to different statues—one with drapery falling to wrist from shoulder. Rich antique verte patina, mottled with earthy incrustations.

Lengths, 10 and 7 inches.

244—BRONZE TERMINAL FIGURINE. ROMAN OF THE 2ND CENTURY.

Centaur resting on his haunches, wearing a small mantle over shoulders and carrying a pelt with his left hand (right arm missing). Supported on a high pedestal with remains of bolting pin. Green and brownish patina.

Height, 6 inches.

245—BRONZE PROCESSIONAL FIGURINE. ROMAN OF THE 2ND CENTURY.

Caparisoned standing horse on oblong plinth; supported on high square expanding pedestal, hollow for staff, and with open dolphin sides scrolled from plinth to foot of pedestal. Varying rich yellowish green patina.

Height, 7 inches; width, 5¼ inches.

246—BRONZE GROUP. ROMAN OF THE 2ND CENTURY.

"Calydonian Boar Hunt." Nude Meleager, carrying a spear in his right hand, sits astride a long-tailed and belled horse, a spent boar advancing before him and a hound at left. Curiously supported on a long oblong chariot with four six-spoked wheels and several hanging bells at rear. (Three wheels and chariot imperfect.)

Height, 8¾ inches; length, 11¼ inches.

Note: Formerly in the collection of the Conte de Chaves of Madrid. discovered in 1834 on the Conte's estate at Mérida, Spain. Illustrated and referred to in "Historia General de España" by Modesto Lafuente, Vol. 3, page 246.

247—BRONZE STATUE. GRECIAN OF THE 2ND CENTURY B. C.

"Hermaphrodite." Standing, nude Apollinic figure with arms slightly extended in welcoming attitude. The head, loose and fitted to torso, has waved hair dressed high, winglike at crown, and suggests that of Minerva. Fine antique verte patina mottled with much erosion and earthy incrustation.

Height, 25 inches.

[*Illustrated.*]



247—BRONZE STATUE. GRECIAN OF THE 2ND CENTURY B. C.



248—BEAUTIFUL BRONZE MORTAR. ITALIAN OF THE LATE 15TH CENTURY.

Broad inverted bell-shape, molded at rim and incurved foot; two scroll and rope handles. Enriched with leaf molding at mouth, the body with winged Cupid heads, flanked by acanthus leaves. Deep lustrous black patina.

Height, 6¾ inches; diameter, 8 inches.

249—SMALL GOTHIC BRONZE MORTAR. HISPANO-MORESQUE OF THE 15TH CENTURY.

Drum shape with slightly flaring lip. Curiously enriched with a series of reversed half-spear projections vertically placed, and two heavy scrolled bosses sustaining ring handles.

Height, 3½ inches; width, 6½ inches.

250—SMALL GOTHIC BRONZE MORTAR. HISPANO-MORESQUE OF THE 15TH CENTURY.

Similar to the preceding, but smaller, with flange handles. Rich antique verte patina.

Height, 3 inches; width, 5½ inches.



251—RARE GOTHIC BRONZE MORTAR. ITALIAN OF THE 15TH CENTURY.

Inverted bell-shape with straight molded foot, rim molded with bead and reel motive. One side loop rope handle with loose ring. Body vertically panelled with Gothic pinnacles; enriched in center with elaborately draped coat-of-arms supported by a Cupid's head, the flanking panels occupied by sejant, rampant lions. Rare deep green-black patina.

Height, 5 $\frac{3}{8}$ inches; diameter, 7 $\frac{1}{2}$ inches.

MISCELLANEOUS OBJECTS

252—BRONZE GROUP. CHINESE OF THE SUNG DYNASTY.

"Kuan-Ti," the God of War, mounted on a slightly caparisoned horse, his body turned and facing to the right side; he wears strange armor, a flat, winged cap, very long thin mustachios and similar beard pieces at ears. Supported on oblong base with elliptical central opening and arched spreading feet. Traces of ancient gilding are visible.

Height, 28 $\frac{1}{2}$ inches; width, 16 $\frac{1}{4}$ inches.



253—GILDED BRONZE PLAQUE. FRENCH OF THE 18TH CENTURY.

By Clodion (Claude Michel) 1738-1814. Two youthful satyrs playing musical instruments and one crowning the other with laurels, seated on rocky ground amid further musical instruments and wine vessels. Mounted on crimson velvet panel.

Height, 5½ inches; width, 6½ inches.

254—TWO CUIVRE DORE TERMINALS. FRENCH OF THE 16TH CENTURY.

A winged cherub reading a scroll, seated on circular fluted base, pendent and bracketed with two scrolls. High unfinished niche-like back scrolled at base behind figure. Gilded with lacqué leaf gold.

Height, 9½ inches.

255—GILDED BRONZE STATUETTE. FRENCH OF THE EMPIRE PERIOD.

"King Ferdinand of Spain." Standing figure in full military costume, cane in right hand and cocked hat in left. On molded white marble pedestal with red and yellow Breseia marble column and base.

Height, 17 inches.

256—GILDED BRONZE MANTEL CLOCK. FRENCH OF THE DIRECTOIRE PERIOD.

François I. Standing, in the costume of the period, beside a heavily draped table on which rests a book inscribed: "Madame, tout est perdu hormis l'honneur." The table sustains the porcelain dial of the clock. Supported on an oval plinth enriched with medallion in low relief and laurel sprays; winged claw feet.

Height, 16 inches; width, 11 inches.

257—GILDED BRONZE MANTEL CLOCK. FRENCH OF THE EMPIRE PERIOD.

"Le marchand de Légumes." Standing figure of a Breton peasant, a basket of vegetables in his left hand and a high wicker pack of the same edibles on his back; the dial of clock set in his body. On oval bronze and walnut base.

Height, 20 inches.

258—TWO GILDED BRONZE CANDELABRA. FRENCH OF THE EMPIRE PERIOD.

"Diana and Acteon." Each figure holds aloft a quiver surmounted by a lyre and three-branched acanthus scrolls supporting bobèches and terminating in dogs heads. On high circular diapered and molded pedestals.

Height, 22 inches.

259—GILDED BRONZE STRIKING TABLE CLOCK. FRENCH OF THE 16TH CENTURY.

Architectural rectangular case, engraved with scrollings, set with silvered and rimmed dials on front and back and exposed pendulum; sides of rustic glazed arches. Supported at corners by half-reeded fluted Corinthian column on deep hollow expanding molded scroll engraved foot, carried on the backs of four seated lions at corners. The case crowned with pinnaced balustrade; double arcaded pinnaced domes. Surmounted by a figure of St. John, his symbolic eagle near him.

Height, 10 $\frac{7}{8}$ inches.

Second Afternoon

260—CUIVRE DORE GROUP FOR A FOUNTAIN. FRENCH OF THE 18TH CENTURY.

Modeled by Jean Baptiste Pigalle, 1714-1785. Six joyous Cupids singing and dancing in a circle with joined hands face outward; skilfully grouped, easy in pose and greatly varied in the rollicking movement of the figures. Rich dark green patina with traces of the original gilding.

Height, 17½ inches; approximate diameter, 24 inches.

Note: Originally portion of a fountain at the Tuileries, destroyed during the French Commune.

261—RARE MOUNTED OVAL MIRROR PLATEAU. FRENCH OF THE LOUIS XVI PERIOD.

In two portions. Finished in cuivre doré with open balustered gallery, festooned pilaster blocks and leaf scrolled feet.

Total length, 38 inches; width, 26½ inches.

CARVED AND PAINTED WOOD OBJECTS

OF THE ELEVENTH, TWELFTH, FOURTEENTH, FIFTEENTH, SIXTEENTH AND SEVENTEENTH CENTURIES

262—CARVED AND GILDED PEDESTAL. SPANISH OF THE 16TH CENTURY.

Oval with quatrefoil flaring lobes, enriched with festoons pendent from winged demi-cupids, posed in the four corners. (Defective at back.)

Height, 2¾ inches; length, 10 inches.

263—CARVED GILDED POLYCHROME WOOD PLINTH. SPANISH OF THE 17TH CENTURY.

Oblong molded top with deep hollow in dark blue, relieved with scrolled cartouches on gilding; broad foot molding enriched on all sides with unusual scrolling, pearls and leafage.

Height, 6¼ inches; length, 14¾ inches; depth, 11½ inches.

264—FOUR RARE DECORATED CEILING PANELS. SPANISH OF THE 13TH CENTURY.

Rectangular; enriched in tempera with curious pearl modeled broken arches of a Moorish character, which enclose on red fields varied escutcheons. The spandrils of pale blue with leaf sprays in cream.

Height, 8 inches; width, 10 inches.

265—POLYCHROME CARVED CONSOLE BRACKET. SPANISH OF THE 16TH CENTURY.

Scrolled half-arch bracket with panelled ends, a red-robed saint supporting the scroll.

Height, 14 inches; projection, 18 inches.

266—CARVED AND GILDED SCONCE. ITALIAN OF THE 17TH CENTURY.

Shield-shape, enriched with shell motive at crown; leaf scrolls and rocaille frame; scrolled arm for light. Fitted with ancient mirror.

Height, 23½ inches.

267—FOUR CARVED AND GILDED COLUMNS. SPANISH OF THE 16TH CENTURY.

Spiral fluted shafts surmounted by Corinthian capitals; turned molded bases.

Height, 25½ inches.

268—CARVED, GILDED AND POLYCHROME WALL BRACKET. SPANISH OF THE 17TH CENTURY.

Shaped molded top, supported by a group of three cherubs' heads amid cloud forms in polychrome; valance back with open leaf scroll pediment.

Height, 2 feet 5 inches; width, 1 foot 4½ inches.

269—SCULPTURED WALNUT ESCUTCHEON. SPANISH OF THE 16TH CENTURY.

Deeply scrolled cartouche ensigned with a Knight's casque; quartered oval shield charged with various heraldic devices, two castles, tree and bar terminating in hounds heads.

Height, 22½ inches; width, 15 inches.

270—TWO CARVED AND GILDED CUPID WALL APPLIQUES. ITALIAN OF THE 17TH CENTURY.

Chubby Cupids in the attitude of flying; each supporting a gilded iron scroll with two prongs for lights. Fitted with side iron loops for suspension.

Height, 24 inches.

Second Afternoon

271—CARVED AND GILDED POLYCHROME PEDESTAL. ITALIAN OF THE 16TH CENTURY.

Semi-hexagonal in plan, with deeply extending square pilasters. Enriched on three panels with seated and standing figures of the four Evangelists and other saints; the intervening panel adorned with winged cherubs in varied attitudes. Molded plinth with double breaks at pilasters. Top missing.

Height, 7¼ inches; length, 3 feet; depth, 1 foot 5½ inches.

272—TWO POLYCHROME CARVED COLUMNS. SPANISH OF THE 16TH CENTURY.

Molded incurved abacus; composite capital of Ionic scrolls and water leaves; many-fluted shaft with pronounced entasis; molded base on small square foot. Enriched in colors and gilding.

Height, 5 feet.

273—SCULPTURED GILDED AND POLYCHROME WOOD SAINTS' DOUBLE NICHE. SPANISH OF THE 16TH CENTURY.

Rectangular; each niche with dome shell crown and foot, surmounted by low relief panel displaying a strap and leaf scroll pediment centered with a winged cherub's head and flanked by two standing cherubs supporting an open drapery above the pediment.

Height, 31½ inches; width, 25 inches.

274—UNIQUE CARVED WOOD POLYCHROME CRUCIFIXION. SPANISH OF THE 16TH CENTURY.

Figure of Our Lord posed in the attitude of crucifixion; nude save a gilded loin-cloth and crowned with thorns. His head canopied by a pair of crossed wings, His arms stretched on further outspread wings, His lower limbs covered with a pair of crossed wings springing from His loins. Wings painted red, pink and green, other portions in natural colors. (Various wings at hands defective).

L

Height, 20¼ inches; wings, 17½ inches.



275—TWO CARVED POLYCHROME CANDELABRA. ITALIAN OF THE 17TH CENTURY.

Standing figure of a winged saint wearing semi-classic costume and carrying a cornucopia, for one light; supported on square molded base with leaf corners; decorated in red, blue and gilding.

Height, 16½ inches.

276—CARVED AND GILDED TABERNACLE. SPANISH OF THE 17TH CENTURY.

Broken molded top, ends and front, enriched with cherubs amid clouds, inverted scroll bracket-shaped pilasters of acanthus leaves terminating in winged cherubs' heads. On molded base; the features in natural colors.

Height, 17 inches; width, 18 inches.



277—SCULPTURED WOOD POLYCHROME RELIQUARY. SPANISH OF THE 17TH CENTURY.

“Saint Peter.” Half length, wearing flowing beard, curly hair, loose cream tunic with floral sprays and gilded over-drapery; holding a gilded staff in his right hand and an open book in his left. On his breast an oval glazed cartouche. On an oblong gilded, molded base.

Height, 2 feet; width, 1 foot 7 inches.

278—SCULPTURED GILDED POLYCHROME WOOD FIGURE. SPANISH OF THE 14TH CENTURY.

“The Holy Virgin.” Seated on a throne wearing a clinging draped robe, and a mantle over her shoulders, thrown across her knees, and held in left hand. Features in natural colors; robes show traces of color and gilding. On cant-cornered base. (Crown and right hand missing.)

Height, 2 feet 10 inches.

279—POLYCHROME CARVED WOOD FIGURE. SPANISH OF THE 18TH CENTURY.

"A Kneeling Penitent." Attired in blue coat, knee breeches and red waistcoat enriched with gilding, ruffles at wrists; one hand appealingly outstretched, the other on his breast. On rustic base.

Height, 3 feet, 2½ inches.

280—SCULPTURED POLYCHROME WOOD STATUETTE. FRENCH OF THE 16TH CENTURY.

"St. Vernon." Graceful standing figure, wearing a double linen head-dress to shoulders, the bust swathed in clinging drapery and a flowing drapery from left shoulder, caught up by left hand and falling to the feet. Sorrowful expression in the moment of supplication. Traces of gilding and polychrome are visible on many portions, giving a fine distinguished patina. (Fingers of left hand missing.) On oval plinth.

Height, 3 feet.

281—CARVED AND PAINTED OAK DIPTYCH. FLEMISH OF THE 15TH CENTURY.

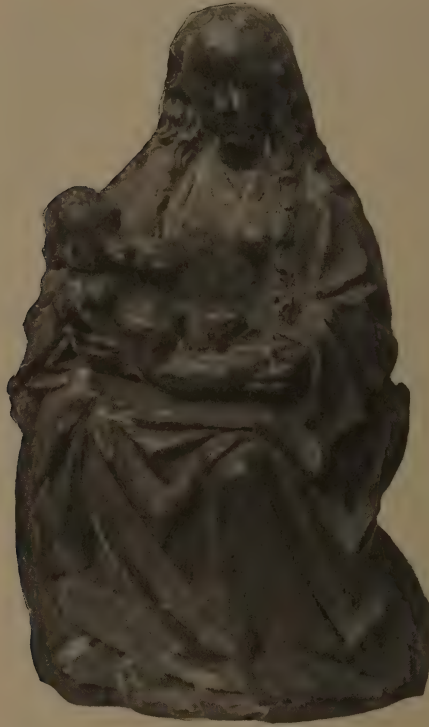
"The Annunciation,"—crowned with interlacing pointed arches. The right wing occupied by a standing figure of the Virgin in crimson robes and holding a book in her left hand; on the left, a richly robed announcing angel.

Height, 15½ inches; width, open, 12¾ inches.

282—SCULPTURED POLYCHROME AND GILDED WOOD TABERNACLE. SPANISH OF THE 17TH CENTURY.

Architectural form; rectangular body with canted frontal corners, enriched by four Doric columns, the front panel depicting in alto-rilievo "The Descent from the Cross"; ends with the four evangelists in niches, and behind the columns figures of saints and martyrs. Deeply broken molded frieze and plinth. In the frieze "The Holy Father" appears at bust length, in the plinth two cherubs sustain the Eucharist. The features in natural colors, the robes enriched with crimson.

Height, 12¾ inches; width, 9¾ inches; depth, 7¼ inches.



283—SCULPTURED WOOD STATUETTE. FLEMISH OF THE 15TH CENTURY.

“Virgin and Child.” Seated on a broad X-scrrolled chair, and bearing her long curly hair over her breast and shoulders, loose clinging robe and long draped mantle. She holds the nude Infant in her lap. (Left arm of Infant missing.) A small triangular block of wood at back has been added for extra support.

Height, 11¾ inches.

284—SCULPTURED POLYCHROME AND GILDED WOOD STATUETTE. SPANISH OF THE 16TH CENTURY.

“St. Mark.” Standing, long-bearded figure, his symbol, the lion, crouching at his feet, he wears a priestly cap and robes. Modeled with freedom and vigor. The features in natural colors; robes, cap and lion gilded. (Arms and portions of robe missing.) On irregular block plinth.

Height, 13 inches.



285—SCULPTURED WOOD STATUETTE. FLEMISH OF THE 15TH CENTURY.

“Virgin and Child.” Seated on a linen fold paneled throne, and wearing her long curly hair over her breast and shoulders, loose clinging robe and long draped mantle. She supports the nude Infant on her right knee. Traces of gilding are visible on the folds of the robe. (Left arm and portion of Infant missing.)

Height, 10¾ inches.

286—TWO SCULPTURED WOOD POLYCHROME STATUETTES. SPANISH OF THE 17TH CENTURY.

Seated infacing figures of cherubs wearing ample robes, their hands clasped before them; robes illuminated with gold and floral motives.

Height, 16 inches; width, 12 inches.

Second Afternoon

287—SCULPTURED GOTHIC GILDED POLYCHROME WOOD STATUETTE.
FRENCH OF THE 15TH CENTURY.

“Virgin and Child.” Graceful standing crowned figure, wearing a close-fitting robe, long curly hair to shoulders and heavily draped mantle caught under the left arm, which also carries the Holy Child. The features in naturalistic colors, the lining of the mantle in blue. Supported on a molded diminishing base enriched in its broad hollow molding with Gothic leafage. (Left hand of Virgin and of Child missing.)

Height, 13½ inches.

288—SCULPTURED GOTHIC GILDED AND POLYCHROME WOOD STATUE.
FLEMISH OF THE 15TH CENTURY.

“St. Anne.” Standing figure wearing a draped coif enriched in cream, blue and gold with floral motives, close-fitting robe with scrolling, finely draped mantle falling to the ground, richly adorned with incised scrollings and floral motives in red, dull green and gold. She holds the Holy Virgin attired in rich close-fitting robe in her right arm and the Virgin sustains in her arms the nude Child Christ. The features in natural colors. Supported on a molded lozenge-shaped plinth.

Height, 16¼ inches.

[*Illustrated*]

289—SCULPTURED POLYCHROME AND GILDED WOOD STATUETTE. SPANISH
OF THE 12TH CENTURY.

“Virgin and Child.” Archaic enthroned and crowned figure wearing a white linen head-dress falling in quaint folds to the shoulders, dark crimson robe girdled at waist and an enriched blue mantle. She holds the robed and crowned Infant Christ on her left knee. He holds a book in His left hand and the right is pointed up in exposition. Features in natural colors. (Right hand of Virgin missing).

Height, 23 inches.

[*Illustrated*]



287—SCULPTURED GOTHIC GILDED POLYCHROME WOOD STATUETTE. FRENCH OF THE 15TH CENTURY.

288—SCULPTURED GOTHIC GILDED AND POLYCHROME WOOD STATUE. FLEMISH OF THE 15TH CENTURY.

289—SCULPTURED POLYCHROME AND GILDED WOOD STATUETTE. SPANISH OF THE 12TH CENTURY.

Second Afternoon

290—SCULPTURED POLYCHROME WOOD RELIQUARY. SPANISH OF THE 14TH CENTURY.

Bust of the Virgin, crowned and wearing long formally arranged curly hair, falling over shoulders; jeweled square-cut close-fitting robe; inserted in breast is a square glazed receptacle decorated with stellate arabesque in colors at back. Features and blond hair in natural colors, jeweled crown and robe in dark colors. On molded kidney-shaped plinth.

Height, 21½ inches.

[Illustrated]

291—SCULPTURED POLYCHROME AND GILDED RELIQUARY. SPANISH OF THE 16TH CENTURY.

"Saint Anne." Bust length; wearing long curly hair enriched with a scrolled jewel bandeau, lattice mob cap hinged over a receptacle to receive the relique, double string of pearls at throat, richly embroidered and jeweled bodice, tunic and necklace with cartouche pendant. Features in natural colors; on molded half lozenge-shaped plinth.

Height, 21 inches.

[Illustrated]

292—SCULPTURED POLYCHROME AND GILDED WOOD DIPTYCH. SPANISH OF THE 16TH CENTURY.

Molded leaves, enclosing columned niches with interior subjects. On the right a shell arch sustaining a Cardinal's Armorial bearings, a shield with the lion of Leon, the other quarterings indecipherable, mantled by the prelate's hat. Seraph's heads adorn the spandrils. Subject, "The Resurrection," with a Bishop carrying crozier and book and three attendant priests shown in the foreground. The right leaf, not so elaborately niched, depicts a group composed of a Roman Emperor and four burly attendants casting the Pontiff, known as St. Calixtus, wearing full canonicals, the millstone round his neck, from a bridge into a swirling stream below. The subject in rich colors and gilding, with the features in natural colors.

Height, 2 feet 10 inches; width, closed, 18¾ inches.

From the Catedrale de Calahora, Spain.

[Illustrated]



292



290



291

Second Afternoon

293—SCULPTURED WALNUT DIPTYCH. BYZANTINE OF THE 11TH CENTURY.

The right wing discloses a crucifixion with standing sorrowful figures of St. Joseph and the Virgin at the foot, and above at left an angel in the clouds. (The pendant right figure and corner missing.) The left wing bears in an oval medallion the seated, robed figure of St. John the Divine, with various animalistic symbols in the four outer corners; executed in low relief incavo. Exterior shows traces of polychrome scrolls.

Height, 16½ inches; width, 16 inches.

294—SCULPTURED GILDED POLYCHROME WOOD STATUE. SPANISH OF THE 16TH CENTURY.

"Virgin and Child." Seated on a throne, wearing a crowned draped linen coif, close-fitting robe and mantle draped from shoulders over knees. She holds on left knee and supports with her arm the Holy Child, robed. His right hand raised in exhortation and a book in His left. The Virgin holds a bouquet of flowers in her right hand. (Several fingers and crown imperfect.)

Height, 4 feet 2 inches.

295—FOUR SYMBOLIC SCULPTURED PANELS. ITALIAN OF THE 16TH CENTURY.

"The Four Evangelists." Seated figures in ample robes, variously engaged in study within ornately decorated apartments, their symbolic attributes nearby. Each inscribed at foot with name of the saint presented. Executed incavo with skilful attention to the many rich details. Frames enriched on the major member with clusters of fruit and festoons, pierced and under-cut almost in the round; finished with leaf and pearl moldings. Fine rich patina of russet brown.

Height, 24 inches; width, 20½ inches.

[*Illustrated*]

From the Collection Leroy, Versailles, France.



295—FOUR SYMBOLIC SCULPTURED PANELS. ITALIAN OF THE 16TH CENTURY.

Second Afternoon

296—SCULPTURED WOOD POLYCHROME STATUE. BYZANTINE OF THE 16TH CENTURY.

"St. Christopher carrying the Child Christ." Standing figure, wearing a long draped robe falling to feet and carrying an inscribed scroll in his left hand. Astride his shoulders sits the Infant Christ, the orb in his left hand (fingers of right hand of Child missing). Traces of the old gilding and colors on many surfaces.

Height, 5 feet 5 inches.

From the Catedrale d'Oloron, St. Marie, France.

297—SCULPTURED GILDED AND POLYCHROME WOOD GROUP. FLEMISH OF THE 15TH CENTURY.

"The Flight into Egypt," Executed almost in the round. The Virgin, in rich robes and spreading mantle to her feet, is mounted on an ass traveling toward the right. She holds the robed Infant Christ on Her lap with her right arm. In the background are two vested youths in a date palm swaying its arched branches downward to enable St. Joseph at right to gather the ample golden fruit. On irregular rustic base. Features and ass in natural colors, the robes of dull colors and gold.

Height, 4 feet 2 inches; width, 3 feet 1 inch.

From the Catedrale de Calahorra, Spain.

[Illustrated]

298—IMPORTANT SCULPTURED GOTHIC POLYCHROME WOOD TABERNACLE. FRENCH OF THE 15TH CENTURY.

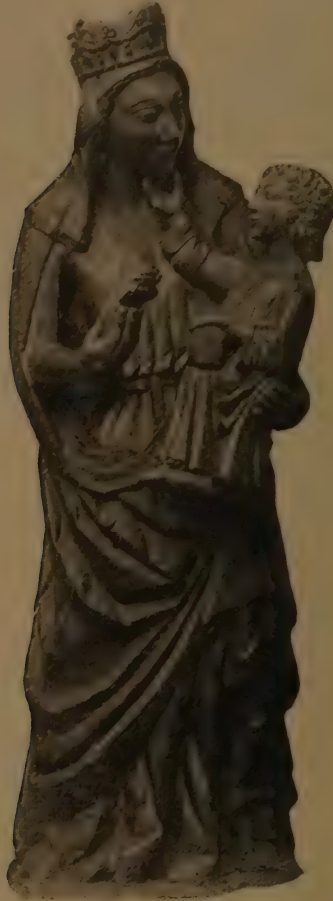
Composed of three stepped sections of five panels each, forming in section half of a ten-sided figure, crocketed spire; variously enriched in polychrome and gilding. Two upper panels display varied tracery arches in the perpendicular style, the backgrounds with scroll enrichments; the lower of the two is crowned with an open crocketed cresting. The panels at foot alternately display Gothic geometric tracery and masks. Supported on a leaf patera and crocketed flaring molded base. Center panel of the second tier hinged as a door and discloses a circular tracery canopy. (Various portions of carving missing and defective.)

Height, 7 feet 9 inches; width, 3 feet 9 inches.

From the Catedrale de Burgos, Spain.



297—SCULPTURED GILDED AND POLYCHROME WOOD GROUP. FLEMISH OF THE 15TH CENTURY.

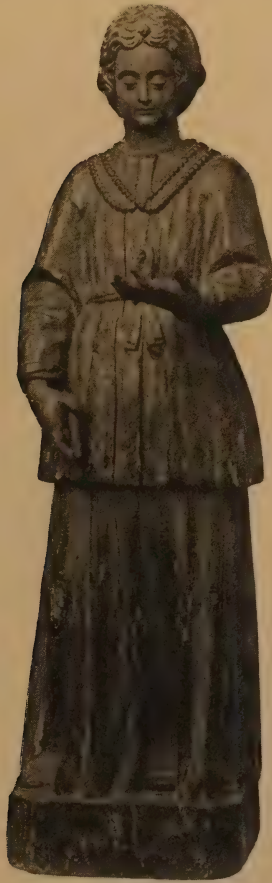


299—SCULPTURED POLYCHROME WOOD STATUE. SPANISH OF THE 15TH CENTURY.

“Virgin and Child.” Standing figure, wearing a jeweled crown over a draped head-dress, close-fitting tunic and embroidered mantle, and holding the robed Infant in her left arm. He, smiling, caresses His Mother’s face, and holds a small casket. The Virgin presents Him with some fruit held in her right hand. Fully gilded and illuminated with borders and in the folds of drapery with blue and crimson, the features in naturalistic colors. On molded scalloped base.

Height, 4 feet 5 inches.

From the Catedral de Pompelona, Navarra, Spain.



300—SCULPTURED POLYCHROME AND GILDED WOOD STATUE. SPANISH OF THE 16TH CENTURY.

"St. Beatrice." Standing figure, wearing her hair coiled at the back over an embroidered mob cap, a loose crimson tunic magnificently enriched with gold floral arabesques, double interlaced pearl necklace, blue girdle knotted at front of waist and cream and gold under-robe falling to her feet. Her right hand at her side and left open and extended as if holding an object which her slightly down-turned beautiful face is observing. Features in natural colors. On cant-cornered rectangular base.

Height, 4 feet 3 inches.



301—RARE SCULPTURED POLYCHROME WOOD STATUE. FRENCH OF THE 12TH CENTURY.

"St. Michael." Typical of the workmanship of the "Midi de France." The Saint stands on an upturned prostrate grotesque figure of the devil, wearing a plain banded cap over hair, dressed in two curious puffed lobes, loose-fitting robe, girdled at waist, and holding a long spear in his right hand. The features are in natural colors and there are traces of floral adornment on the gilded robe. (Fingers of left hand missing.)

Height, 3 feet.

302—SCULPTURED AND GILDED CIRCULAR CEILING PENDANT. SPANISH OF THE 16TH CENTURY.

Central leaf pendant with laurel wreath at crown, supporting a Bishop's coat-of-arms, charged with three scallop shells and mantled with a mitre. The large open circular surround is composed of four winged busts placed at the quarters, supported on scrolls occupied by two out-facing winged griffons which sustain intermediate leaf vases on which are perched two birds.

Diameter, 4 feet 6 inches.

SCULPTURED MARBLE AND LIMESTONE

Twelfth, Fourteenth, Fifteenth, Sixteenth, Seventeenth and Eighteenth Centuries

303—SCULPTURED ISTRIAN STONE HEAD. ROMAN OF THE 12TH CENTURY.

Head of a Bishop; wearing an enriched mitre. (Fragment.)

Height, 6 inches.

304—ALABASTER STATUETTE. ITALIAN OF THE 17TH CENTURY.

"The Holy Virgin." Standing on a crescent and serpent, wearing loose flowing robes to her feet, her arms crossed over her bosom.

Height, 13½ inches.

305—SCULPTURED GOTHIC LIMESTONE GARGOYLE. FRENCH OF THE 15TH CENTURY.

A spirited winged chimeric eagle with outstretched long neck, supported on a roughly squared block. Similar to and characteristic of those at Notre-Dame Cathedral, Paris. (Top of one wing imperfect.)

Height, 9½ inches; length, 18 inches.

306—INLAID MARBLE PANEL OF THE 17TH CENTURY.

Oblong, of black marble enriched with a gadrooned, two-handled vase of flowers executed in Siena, statuary and brocatelle marbles.

Height, 2 feet 11 inches; width, 1 foot 8¼ inches.

Second Afternoon

307—TWO SCULPTURED HALF-STATUARY MARBLE PEDESTALS. FRENCH OF THE LOUIS XVI PERIOD.

Square with canted corners, enriched at front with head of Medusa in alto-relievo. Supported on small base of similar contour to pedestal.

Height, 5 $\frac{7}{8}$ inches; 5 $\frac{1}{2}$ inches square.

308—TWO ANGULAR SCULPTURED LIMESTONE CAPITALS. SPANISH OF THE 16TH CENTURY.

Each for two corner pilasters; molded, slightly sweeping abacus; Ionic supporting scrolls at center and corners, which rise from two acanthus leaves at foot. Traces of gilding embellish some of the surfaces.

Height, 31 $\frac{1}{4}$ inches; width, 18 $\frac{1}{2}$ inches.

309—TERRE-CUITE BUST. SPANISH OF THE 16TH CENTURY.

"Duque Duenas." A bearded noble wearing long hair and a plumed casque. Has been painted cream. (Defective at plume and below throat.)

Height, 20 inches.

310—SCULPTURED ALABASTER BUST. ITALIAN OF THE 16TH CENTURY.

"Douloureuse." Of sorrowful, downcast expression. Her head swathed with a mantle that falls below bust and exposes a close-fitting tunic. Rich old yellowish ivory patina.

Height, 12 inches.

311—SCULPTURED STATUARY MARBLE HEAD. ITALIAN OF THE 15TH CENTURY.

"Puck." Curiously folded wings enshroud the back of the chubby head, with its humorous yet half-serious open-eyed face. Rare old yellow ivory patina. Mounted on square crimson velvet panel. (Imperfect at neck.)

Height, 6 $\frac{1}{2}$ inches.

312—ALABASTER FIGURINE. FRENCH OF THE 18TH CENTURY.

"La Prière." Figure of curly-haired nude little girl kneeling on a cushion. Beautiful creamy white patina.

Height, 12 inches.

313—SCULPTURED STATUARY MARBLE GROUP. FRENCH OF THE 16TH CENTURY.

"King David Playing a Harp." Crowned and seated in ample robes, playing a curious large scrolled harp; at left a winged cherub holds an open missal for his music score. (Imperfect.)

Height, 11 inches; width, 11 inches.



314—TERRE-CUITE BUST. FRENCH OF THE 18TH CENTURY.

“Garçon riant,” by Thalain. Broadly laughing, wearing long curly hair, shirt open at throat and patched coat. On molded ebonized pear-tree pedestal.

Total Height, 11 inches.

315—STATUARY MARBLE BUST. FRENCH OF THE 19TH CENTURY.

“The Empress Eugenie.” Young woman with hair dressed high and long flowing curls to her shoulders, wearing close-fitting bodice, trimmed with lace at V of throat. (Nose repaired.) On round half-statuary molded marble base and square foot. By François Rude, 1860.

Height, 12 inches.

Second Afternoon

316—SCULPTURED LIMESTONE HEAD. FLEMISH OF THE 14TH CENTURY.

Clean-shaven mature young man of sober mien and strong character, wearing his hair, or seemingly a wig, almost of modern barrister's type. The head reminiscent of the great Pitt in his younger days. Supported on molded stone plinth of later period.

Height, 12½ inches.

317—UNIQUE ARMILLARY SPHERE WITH SUNDIAL. FRENCH OF THE 16TH CENTURY.

Rouge Royale marble variously enriched in black, red and blue, with annular bands at crown and foot indicating the hours of the day, the upper impinging on a stellate circle. Inscribed armillary band and lines of latitude and longitude. Short iron rod for setting.

Diameter, 12¾ inches.

318—UNIQUE ARMILLARY SPHERE WITH SUNDIAL. FRENCH OF THE 16TH CENTURY.

Similar to the preceding.

319—SCULPTURED ALABASTER VASE. ITALIAN OF THE 17TH CENTURY.

Flaring urn shape; the lip enriched with masks sustaining open festoons of fruit, the body in low relief with figures illustrating two episodes in the life of "Joseph," "Finding the Jeweled cup in the Sacks of the Brethren" and "Lowering Joseph into the Pit," gadrooned and leaf molded under-body. Supported on spreading foot enriched with open festooned shell and scroll motives. On molded square, leaf cornered base.

Height, 20 inches.

320—TERRE-CUITE SARCOPHAGUS. ETRUSCAN OF THE 3RD CENTURY.

"Echetlus at the Battle of Marathon." Rectangular with oval mouth. Modeled in alto-relievo with the hero in center, who appears in the guise of a "Countryman" slaying the Persian warriors at right and left, with his celebrated ploughshare. Echetlus was never identified after the battle, and at the instance of the Delphic oracle, the Greeks erected a fane to his memory.

Height, 12¾ inches; length, 22 inches; depth, 9½ inches.



321—SCULPTURED STATUARY MARBLE STATUETTE. FLEMISH OF THE
15TH CENTURY.

“Virgin and Child.” Standing crowned figure, wearing loose robe and flowing mantle falling from head to foot and draped over the right arm, which also sustains the nude Holy Infant, who clings to the Virgin’s breast; her left hand holds a book. Rich old ivory patina, the features painted in natural colors. On small cant-cornered, molded plinth.

Height, 14½ inches.



322—STATUARY MARBLE BAS-RELIEF. ITALIAN OF THE 16TH CENTURY.

"Christ bearing the Cross." At the left a sturdy soldier roped to the faltering, kneeling Saviour bearing the ill-fated cross, violently drags forward. In the crowded procession following, the two Marys are seen in the van and a Roman soldier blatantly blowing a long horn; beyond are a motley crowd of soldiers and spectators. On the distant hills at left a mounted centurion and two foot-soldiers appear. Delicate soft ivory patina. Framed.

10 $\frac{1}{8}$ inches square.

323—SCULPTURED LIMESTONE BUST. BYZANTINE OF THE 11TH CENTURY.

"St. Matthew." Archaic modeling, developing great virility in the details. A bearded, long-haired saint of sedate contemplative mien, wearing a close-fitting, widely ribbed tunic with circular enriched low opening at throat. Holding vertically an inscribed scroll in his hands.

Height, 25½ inches.

324—STATUARY MARBLE FIGURE. FRENCH OF THE 18TH CENTURY.

"Wood Nymph." Graceful half-draped standing figure, with left hand resting on a tree trunk crowned with flowers, her right hand raised in a beckoning attitude.

Height, 2 feet 4¾ inches.

325—STATUARY MARBLE FIGURE. FRENCH OF THE 18TH CENTURY.

"Mercury." Standing figure, draped with a mantle caught at right shoulder, carried over left arm and falling at the back to his feet. He wears over curly hair a winged helm and carries a pouch in his right hand. On circular base. (Index finger of right hand repaired.)

Height, 3 feet 9 inches.

326—STATUARY MARBLE BUST AND PEDESTAL. FRENCH OF THE 18TH CENTURY.

"Caoa." Famous eighteenth century Portuguese musical composer. Sculptured with much abandon, bust of a young full-faced man with waving curly hair. Pedestal with molded square shaft, expanding to bell shape at foot and there supporting trophy of tragic mask, musical instruments, manuscript and crown of laurels.

Total height, 4 feet; width, 3 feet 3 inches; depth, 1 foot 3 inches.

327—TERRE-CUITE RECLINING FIGURE. ETRUSCAN OF THE 3RD CENTURY.

"Cleopatra." Reclining on her left arm, which rests on a double cushion; she looks upward toward front, wearing voluminous classic robes and loose mantle and carrying a palm fan. Supported on an oblong base. Old brown and cool reddish patina.

Height, 15 inches; length, 24¼ inches.



328—MAGNIFICENT SCULPTURED LIMESTONE SAINT'S CANOPY. FLEMISH OF THE 15TH CENTURY.

Hexagonal in plan, the three front arches complete, the two returns apparently only partially seen when canopy set is in façade. Each face composed of a deeply molded trifoliate crocketed, superbly pinnated ogival pointed arch with open arcade of two small double trifoliate arches and rose crown surmounted by a crowned deep hollow molding sustaining square rosettes, the molded arched and pinnated pilasters combining with arches at foot and sustain double bosses enriched with Gothic leafage.

*Height, 17½ inches; width, 18½ inches; depth, 15 inches.
From the Cathedral of Louvain.*



329—TERRE-CUITE GROUP. SPANISH OF THE 17TH CENTURY.

"Pietà," by Alonzo Cano, 1601-1667. Illustrious painter, architect and sculptor. The Holy Mother supports the limp body of Our Saviour on her lap. She is seated, wearing ample robes, a flowing mantle descending from her head, and holds a kerchief to her sorrowful countenance. Very freely modeled. Rich brown patina with traces of faded colors. On elongated rustic base and loose molded plinth with canted corners. An oblong aperture at the back, probably for a crucifix. (Has been restored.)

Height, 14¼ inches; length, 15 inches.

Originally in Iglesia Orivuela, Andulasia. Alonzo Cano was born at Orivuela. From the Collection Goyena, Seville, Spain.

330—SCULPTURED GOTHIC LIMESTONE SAINT'S BRACKET. FRENCH OF THE 13TH CENTURY.

Archaic bust of a young woman, in curious flat head-dress with side flaps, supports a molded demi-hexagonal base with square back.

Height, 8 inches; width, 11½ inches; depth, 12 inches.

Second Afternoon

331—SCULPTURED MARBLE CRUCIFIXION. SPANISH OF THE LATE GOTHIC PERIOD.

The archaic figure of our Lord is seen in low relief extended on a heavy floriated cross, inscribed I N R I. Half-statuary marble, assuming a rich old ivory patina.

Height, 32 inches; width, 23½ inches.

332—SIX SCULPTURED ISTRIAN STONE ENTABLATURE BRACKETS. BYZANTINE-ROMANESQUE OF THE 12TH CENTURY.

Rectangular, with half arched fronts holding various archaic motives: three with lions' heads, one holding a lamb in its mouth, others holding miniature grotesque nude men; three with floral motives.

Height, 12½ inches; width, 7 inches; depth, 19½ inches.

From the Convent of the Espiritu Santo, Salamanca.

333—DELLA ROBBIA POLYCHROME FAIENCE BAS-RELIEF. ITALIAN OF THE 15TH CENTURY.

"The Adoration of the Virgin," by Luca della Robbia, 1400-1482. Presented before a niche with egg and dart molded arch and background of rich blue, sustaining many stalks of lilies in white and green, is a half-length figure of the Virgin wearing a close-fitting robe, an ample mantle draped over her arms and linen head-dress with nimbus. She looks downward in ecstatic adoration over her hands, clasped on her breast in prayer, at the smiling nude Child Christ reclining on rushes at right; above Him, partially seen, is the youthful St. John the Baptist carrying in his folded arms a cross. (Has been repaired.) Mounted in a plain crimson velvet arched top frame.

Height, 25½ inches; width, 19 inches.

[*Illustrated*]

From the Collection Gavet, Paris.



333—DELLA ROBBIA POLYCHROME FAIENCE BAS-RELIEF. ITALIAN OF THE
15TH CENTURY.

334—POLYCHROME STUCCO BAS-RELIEF IN GILDED FRAME. ITALIAN OF THE 15TH CENTURY.

"The Adoration," by Luca Della Robbia, 1400-1482. The Holy Virgin kneels at right, wearing a close-fitting red robe, head covered with a white-lined blue mantle falling to the ground and seemingly forming a swathing for the reclining Infant Christ, resting on the ground before His serene, adoring Mother, whose hands are clasped before her. The youthful "St. John the Baptist", carrying a gilded cross, looks down from behind, contemplating his future Master; at left and right of crown, seen at half-length, are two adoring seraphs, their vestments in blue and red. The background is partially of ivory and of gold, hatched with rays and semé with dotted diamonds. Architectural frame of the period, enriched with low relief gesso and carved motives. Frieze adorned with eagle center, scrolls, masks and broken ends with cherubs' heads, supported on pearl molding and crowned with leaf and dentil. Pilasters with composite Ionic capitals and an inset flat, both displaying jardinières holding scrolled leafage and husks; dentil molded broken base, with central panel of recurring double scrolled cornucopias and delicate leafage.

Total height, 3 feet 2 inches; width 2 feet 8 inches.

From the Collection Gavet, Paris.



334—POLYCHROME STUCCO BAS-RELIEF IN GILDED FRAME. ITALIAN OF THE 15TH CENTURY.

335—UNIQUE SCULPTURED LIMESTONE POLYCHROME GROUP. SPANISH OF THE 13TH CENTURY.

"Virgin and Child." Rectangular slab with a deep-set niche enriched with columns, floral capitals and base, foliated and rosetted crocketed pointed arch, surmounted by double square rosetted pinnacle flanked by two double rosettes. Within the niche on a molded pedestal is a dignified crowned figure of the Virgin, wearing a close-fitting pink robe and a blue mantle with high flaring collar, in her right hand a small scepter and on her left arm the robed Infant Christ.

Height, 5 feet 1 inch; width, 2 feet 2½ inches.

[Illustrated]

From the Iglesia San Vincente, Zamora, Spain.

336—IMPORTANT STATUARY MARBLE GROUP. SPANISH OF THE 16TH CENTURY.

"Comte de Aguilar de Logroño." At left, facing slightly to front center, kneeling on a tasseled cushion is the knight in full armor, wearing deep linen ruffs at throat and wrists, long mantle, draped over his arms and caught at neck with long cord and tassels, a symbolic cross of the Crusaders on left of mantle. His hands together before him, lofty browed, mustached and Vandyke-bearded, features of solemn mien evidently asking benediction on his vow. Before him at right on a draped pedestal and cushion is his high plumed helm, enriched with Renaissance scrollings. (Finger of left hand and foot of helm imperfect.)

Height, 4 feet 10 inches; length, 5 feet 2 inches.

From Iglesia de Logroño, Province of Rioja, Spain.



335—UNIQUE SCULPTURED LIMESTONE POLYCHROME GROUP, SPANISH OF
THE 14TH CENTURY.



337—TWO BEAUTIFUL SCULPTURED SIENA MARBLE PALACE VASES. ITALIAN OF THE 16TH CENTURY.

Tall urn shape, the flaring lip enriched with egg and dart molding, underneath with continuous rustic stem of grapes and leaves finished with a rope molding; the circular drum displays "The Festival of Bacchus," a procession of classic dancers, some playing musical instruments, sculptured in low relief of red Verona marble inlaid in a Siena ground, the bowl with molded gadroons and darts enhanced with two bearded satyrs' heads, finished at the foot with leaf member; flaring foot, terminating in a fine guilloche motive. Supported on a square plinth of Siena and a final base of red Verona. Rare soft patina of exceptional color.

Height, 4 feet 1 inch.

From collection of Señor Cabrejo, Madrid.

From the Collection de Goncourt, Chateau Vierville sur Mer, Calvados, France.

338—SCULPTURED ROMANESQUE SANDSTONE RETABLE. SPANISH OF THE 12TH CENTURY.

Central oblong, occupied by an archaic symbolic Lamb, profiled in full relief, standing in a grotto. Supported on two arched front brackets, sculptured in the arch with primitive female busts. Surmounted at center and left side with incurved pediments, each enriched with a large floral patera. (Needs restoration.)

Total height, 4 feet 10½ inches; projection, 1 foot 5 inches; width, 3 feet 3 inches.

From the exterior of the Cathedral Church of St. Vincent, Zamora, Spain. A Pendent Retable in the Metropolitan Museum of Art, New York, is now on exhibition in one of the Sculpture Galleries.

339—IMPORTANT SCULPTURED POLYCHROME GOTHIC MARBLE EFFIGY. SPANISH OF THE 15TH CENTURY.

Roi des Isles Baléares. Full-length dignified recumbent figure sculptured almost in the round, easy in pose and of great distinction. He wears scroll engraved armor, a long mantle to his feet and a chain of office on his breast, no helm but the curious flat cap with lobed and turned up flap then in vogue, and long black hair resting on an embroidered cushion. The features in natural colors and traces of gilding are seen on the armor. (Needs slight reparations.)

Length, 6 feet 2 inches; width, 2 feet 3 inches.

From Eglisia de Sicles, Navarra, Spain.

340—INTERESTING MOSAIC PANEL. ROMAN OF THE 3RD CENTURY.

The field displaying a nude fisherman rowing a decorated boat with high prow and stern, in which another fisherman stands with his net ready for a cast; on the background of sea several swimming fish are depicted. Finished with four narrow borders of green, red, yellow and white. Executed mostly in small diamond-shaped marbles of yellow, dull light and dark greens, brown, and reds with a plentiful grounding of white. In dark molded oak frame.

Height, 3 feet 4 inches; length, 3 feet 10 inches.

Discovered in the Vestibule d'Æcus in 1897 by Captain Dupont when excavating for the Arsenal at Sousse, Tunis.

341—TWO RARE SCULPTURED LIMESTONE MANTEL JAMBS. ENGLISH OF THE EARLY 17TH CENTURY.

Deeply shaped pilaster lavishly enriched; at crown with a female bust above a lion's mask supporting a small Ionic capital; in the shaped sections under are variously a basket of fruit and wheat and a female mask with a pendant of fruit. The oblong molded base is enriched with a broad strap cartouche enclosing a patera. Above the main pilaster, arching forward, is a sejant lion, his head mantling and holding a hollowed shield. The shields of one charged with five scallop shells, probably of the Dacre family of Gilsland, the other quartered with lozenges and four rampant lions. A further Ionic capital crests the lion and shield bracket. The returns of each jamb are enriched with minor motives. Has been painted a dull old brown which can be removed without injury to the stone.

Height, 5 feet 8 inches; width, 9½ inches; projection, 1 foot 1 inch.

342—IMPORTANT RENAISSANCE SCULPTURED HAUTEVILLE MANTELPIECE. FRENCH OF THE 16TH CENTURY.

Entablature in three portions, consists of crowning cornice, deep frieze and under cornice, is supported on broad pilasters; the crowning cornice deeply moulded and finished with a graceful cymia-reversa member. The frieze in bas-relief exhibits central vase supported by flanking Chimeric demi-eagles with leaf scrolled terminations emitting scrolls of leafage, husks and floral motives developing ears of barley; vertical acanthus leaves at corners and the returns similarly sculptured. Under cornice finely moulded and broken over pilasters enriched with two series of flutes one of double expanding "Vs". Bas-relief pilasters panelled with moldings and enriched with slender central standard having two urn-like balusters and scrolled foot, supporting above double scrolled ogivals of delicate acanthus leaves and flowers and two outfacing scrolled and seated Chimeric animals from which depend ribbons and rosettes. Supported on molded plinths. Has been attributed to a pupil of Jean Goujon.

Total Height, 6 feet 7 inches; width, 6 feet; diameter, 1 foot 7 inches; opening, height, 4 feet 6 inches; width, 3 feet.

From the Collection de Goncourt, Chateau Vierville sur Mer, Calvados, France.

[*Illustrated*]



342—IMPORTANT SCULPTURED HAUTEVILLE STONE MANTELPIECE.

ITALIAN WROUGHT IRON

343—WROUGHT-IRON ROMAN BALANCE. ITALIAN OF THE 17TH CENTURY.

Short steelyard, terminating in a loop, carrying in front swiveled hook and ring and centering for suspension; with weight balance complete.

Length, 7½ inches.

344—FINELY FORGED IRON KEY. FRENCH OF THE 16TH CENTURY.

Balustered stem, enriched with open scrolled bow and arched center enclosing pinnacle.

Length, 6½ inches.

345—LARGE FORGED IRON LOCK AND KEY. FRENCH OF THE RENAISSANCE PERIOD.

Rectangular. Spring lock with frontal bolt plate, and many intricate wards. Key enriched on shaft with rope molding, flat shield-shaped bow, ensigned with a crown and pierced with quartered armorial bearings.

Length of lock, 16¼ inches; width, 4⅞ inches.

Length of key, 9 inches.

346—FIFTY LARGE DECORATIVE FORGED IRON DOOR NAILS. SPANISH OF THE 16TH CENTURY.

Semi-spherical head, enriched with molded radiating bandings. Center holding nail with quatrefoil head.

Diameter, 3⅝ inches.

347—FIFTY LARGE DECORATIVE FORGED IRON DOOR NAILS. SPANISH OF THE 16TH CENTURY.

Semi-spherical head, paneled with radiating lines and high raised rope-edged bands. Center holding ball-head nail with annular pearl band.

Diameter, 4 inches.

348—FORGED IRON KNOCKER. FRENCH OF THE 15TH CENTURY.

Rectangular rimmed back plate, enriched with open scrolled pediment, two molded notched side balusters and archaic animal-head knocking bolt; hinged knocker in the form of a curious scroll-tailed hound with molded terminal and no legs. (Pediment defective.)

Length, 14 inches, width, 3½ inches.

349—TWO FORGED IRON COMBINATION HANDLES AND KNOCKERS. SPANISH OF THE 15TH CENTURY.

Russet finish; heavy circular swinging handle as knocker, of diamond section with chevron punched enrichment. Knocker bolt and molded cant-covered handle shaft, terminating in archaic hounds' heads. Circular pierced back plate, enriched with diamond motives within rondels and rimmed edge.

Projection and diameter of knocker, 5½ inches.

350—ENGRAVED FORGED IRON COFFRET. FRENCH OF THE 16TH CENTURY.

Rectangular, with lifting handle and hinged top; interior disclosing elaborate exposed lock, fitted with open scrolled bowed key, enriched with strap scroll arabesque panels embodying fleurs-de-lys; on depressed bulbous feet.

Height, 2½ inches; length, 4¼ inches; depth, 3 inches.

351—TWO WROUGHT-IRON ANDIRONS. SPANISH OF THE RENAISSANCE PERIOD.

Reversed spiral supports, terminating in facettèd square top; on arched feet.

Height, 20½ inches.

352—WROUGHT-IRON GOTHIC PROCESSIONAL CROSS: FRENCH OF THE 15TH CENTURY.

Center enriched with open floriation, quatrefoil inner and outer lobes; terminations in form of fleur-de-lys; twisted hollow stem for mounting on staff.

Height, 4 feet; width, 2 feet 10 inches.

353—FORGED IRON WEATHER-VANE. FRENCH OF THE 16TH CENTURY.

Standing figure of a rooster with large comb and spreading tail; its body formed of imbricated scales representing feathers.

Height, 21 inches; width, 19½ inches.

354—TWO FORGED IRON POTENCES. FRENCH OF THE 16TH CENTURY.

Triangular form, enriched on outside bars and interior with scrolls and fleurs-de-lys. The top bar fitted with pulley at front and rear, indicating its original use as a hangman's crosstree. In the center of crowning bar is a copper cartouche surmounted by a cross and painted with subject (indecipherable) indicating its later use as a chapel sign.

Height, 4 feet; projection, 3 feet 6½ inches.

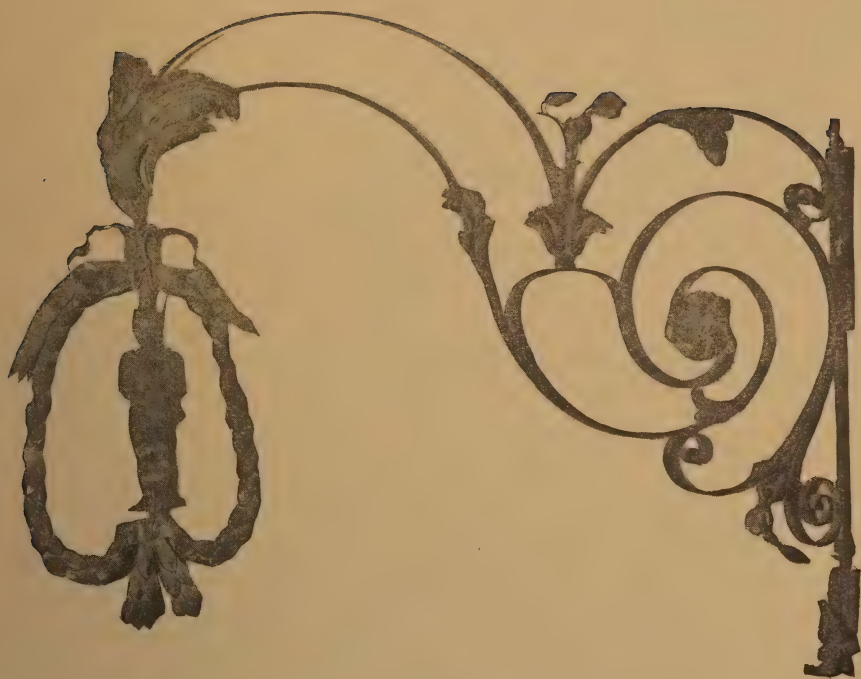
[*Illustrated.*]

355—RARE FORGED IRON POTENCE. FRENCH OF THE 15TH CENTURY.

Heavy square-sectioned scrolled support terminating in a bell-shaped flower furnished with a heavy hook. Enriched with tulip sprays and supplementary scrollings.

Height, 1 foot 11 inches; projection, 4 feet.

[*Illustrated.*]



354



355



356—RARE FORGED IRON POTENCE. FRENCH OF THE RENAISSANCE PERIOD.

Deep interlacing scrolls enriched with paterae, husks, leafage and terminating in an eagle's head, which sustains an oval be-ribboned laurel wreath, enclosing a silhouetted musketeer painted in colors. The wreath and figure apparently of a somewhat later period and when potence was used as an inn sign.

Height, 4 feet 4 inches; projection, 5 feet 9 inches.

[Illustrated.]

357—TWO FORGED IRON PARCEL GILT POTENCES. SPANISH OF THE 16TH CENTURY.

Back and horizontal strap bars enriched with baluster and leaf scrolls supports, horizontal bar terminating in rope hook and crested pierced shield charged with an Abbot's armorial bearings.

Height and projection, 3 feet 2½ inches.

358—TWO PAINTED METAL POLE LANTERNS. FRENCH OF THE 18TH CENTURY.

Square, with outset broken corners enriched with gilded spiral columns; fitted with arched door and sides; terminated with an octagonal gadrooned pendant finished with a fluted ball. Surmounted by a dove-coted open gallery and towered pinnacle supported at corners with scrolled griffons. Portions of a cream body have been gilded. (No staves for same.)

Height, 32 inches; 14 inches square.

359—FORGED IRON CHANDELIER IN THE FRENCH 16TH CENTURY STYLE.

Annular base, enriched with pear-shaped drops and reinforced with central cross, flanked by many pointed scrollings. Supported on four link and strap chains to central arched open crown canopy. Fitted with sockets for eight lights.

Height, 34 inches; diameter, 23 inches.

360—SMALL FORGED IRON-GRATED DOOR. SPANISH OF THE 16TH CENTURY.

Rectangular, with series of square vertical bars and central band, enriched with rosettes at cross-bars. Fitted with lock, heavy bolt and pivots for hinging at left.

Height, 18 inches; width, 27¼ inches.

361—FOUR WROUGHT-IRON WALL APPLIQUES. FRENCH OF THE 16TH CENTURY.

S-scrolls of acanthus leaves, terminating in volutes enriched with floral paterae; cusped liliform bobèche with pendant bud drops. Fitted with candle for electricity.

Height, 29½ inches; projection, 12 inches.



361—FOUR WROUGHT-IRON WALL APPLIQUES. FRENCH OF THE 16TH CENTURY.

FILET LACE AND EMBROIDERED LINEN

Spanish and Italian of the Sixteenth and Seventeenth Centuries

TABLE COVERS, COVERLETS AND LATTICE CURTAINS

362—SMALL EMBROIDERED FILET LACE AND LINEN COVER. SPANISH OF THE 17TH CENTURY.

Composed of two linen panels bordered with silk-embroidered floral bands. Trimmed on three sides with Vandyke lace.

Length, 32 inches; width, 15 inches.

363—FILET LACE AND LINEN TABLE COVER. SPANISH OF THE 16TH CENTURY.

Heavy ivory linen enriched with panel insertion and borders of geometric filet, and small embroidered blue corners. Trimmed with lace. (Imperfect.)

Length, 11½ yards; width, ⅔ yard.

364—LONG FILET LACE COVER. SPANISH OF THE 17TH CENTURY.

Field composed of recurring scrolled octagonal floral motives. Finished at foot with chevroned band enclosing half carnation blossoms.

Length, 2½ yards; width, 26 inches.

365—CARNATION CHINTZ CURTAIN. FRENCH OF THE 18TH CENTURY.

Two and a half breadths, printed and reserved with detached sprays of white, pink and golden flowers on a ribbed pale blue ground.

Length, 2¾ yards; width, 2 yards 4 inches.

366—EMBROIDERED LINEN AND LACE COVER. SPANISH OF THE 16TH CENTURY.

Deep ivory linen surrounded by a border of chevrons and archaic animals in silver-gray silk. Trimmed with a scalloped wave patterned lace.

Length, 1 yard; width, 21 inches.

367—FILET LACE AND LINEN TABLE COVER. SPANISH OF THE 17TH CENTURY.

Fine ivory linen, displaying a central panel of floral filet insertion, broad end bands of facing lions and jardinières, succeeded by linen and floral insertions. Trimmed with wave and medallion lace. Monogramed M. R.

Length, 1 yard 24 inches; width, 24 inches.

368—FILET LACE AND LINEN SIDEBOARD COVER. SPANISH OF THE 17TH CENTURY.

Displaying recurring floral chevrons, sustaining elaborate tulip motives. Finished at the crown with a wide band of heavy linen.

Length, 1 yard 32 inches; width, 18 inches.

369—PILLOW LACE FLOUNCE. SPANISH OF THE 17TH CENTURY.

Enriched with recurring floral horseshoe medallions, bordered with wave ribbon scallops at foot and entwining wave border at crown.

Length, 3½ yards; depth, 4½ inches.

370—FILET LACE TABLE CENTER. SPANISH OF THE 17TH CENTURY.

Alternately displaying broadly drawn carnation and lily motives. Finished at foot with chevron and half blossom band, at crown with band of linen.

Length, 2 yards; width, 2⅔ yard.

371—ROSE CHINTZ CURTAIN. FRENCH OF THE 18TH CENTURY.

Two and one-half breadths printed with alternating recurring red and old tan floral stripes interrupted with varied quatrefoil reserved medallions of roses.

Length, 2⅔ yards; width, 2 yards 4 inches.

372—FILET LACE AND LINEN TABLE COVER. SPANISH OF THE 16TH CENTURY.

Fine ivory linen, enriched with a panel insertion of floral lattice; fine Vandyke lace edge.

Length, 2 yards; width, 1 yard 12 inches.

373—FILET LACE SIDEBOARD COVER. SPANISH OF THE 17TH CENTURY.

Displaying alternating oblongs of varied diamond motives. Finished with a floral frontal band and linen on sides and back.

Length, 2⅓ yards; width, 22 inches.

Second Afternoon

374—LONG FILET LACE AND LINEN TABLE CENTER. SPANISH OF THE 16TH CENTURY.

Ivory linen, panelled with an interlacing chevron motive which is twice repeated as insertion at the ends, and enriched with floral panels. Trimmed with narrow linen fringe.

Length, 1 yard 32 inches; width, 21 inches.

375—FILET LACE AND LINEN SIDEBOARD COVER. SPANISH OF THE 16TH CENTURY.

Recurring octagonal floral scroll motives occupy the field. Finished at foot with alternating Maltese crosses and pillars and a deep Vandyke edge.

Length, 2 yards 4 inches; width, 21 inches.

376—FILET LACE AND LINEN TABLE COVER. SPANISH OF THE 17TH CENTURY.

Heavy ivory linen interrupted with differing bands of lattice and medallion filet. Finished with a Vandyke lace edging.

Length, 1½ yards; width, 32 inches.

377—LINEN AND LACE TABLE COVER. ITALIAN OF THE 16TH CENTURY.

Ivory linen embroidered with initials R. B. in red; finished with a deep medallioned Vandyke guipure lace.

Length, 12⅔ yards; width, 1 yard.

378—FILET LACE COVER. ITALIAN OF THE 16TH CENTURY.

Composed of varying bands of animal and floral motives, irregularly placed. Trimmed on three sides with scalloped edged lace.

Length, 1 yard 3 inches; width, 20 inches.

379—LACE AND LINEN TABLE COVER. MILANESE OF THE 17TH CENTURY.

Composed of three panels of linen interrupted by lace insertions of scroll and leaf pattern, which is repeated as a border. (Imperfect.)

Length, 1½ yards, width, 1 yard.

380—FILET LACE AND LINEN TABLE COVER. SPANISH OF THE 17TH CENTURY.

Heavy ivory linen interrupted with differing bands of lattice and medallion filet. Finished with a Vandyke lace edging.

Length, 1¾ yards; width, 32 inches.

381—LONG FILET LACE COVER. SPANISH OF THE 16TH CENTURY.

Large highly conventionalized tulips recur and fill the field. Finished at foot with scroll and leaf band.

Length, 2 yards; width, 21 inches.

382—EMBROIDERED LINEN TABLE COVER. SPANISH OF THE 16TH CENTURY.

Fine ivory linen, exhibiting a border of recurring detached facing scrolled floral motives interrupted by a continuous ribbon; executed in brilliant silks.

Length, 2 yards 2 inches; width, 1 yard 12 inches.

383—EMBROIDERED LINEN AND FILET LACE TABLE COVER. ITALIAN OF THE 16TH CENTURY.

Heavy ivory linen, panelled with double block insertions bordered with enclosing conventionalized scrolls and leaves worked in brown linen threads. Trimmed with Vandyke lace.

Length, 1 yard 14 inches; width, 32 inches.

384—FILET LACE TABLE CENTER. SPANISH OF THE 17TH CENTURY.

Composed of interesting intricate recurring stepped geometric diamond motives.

Length, 3 yards; width, $\frac{1}{2}$ yard.

385—FILET LACE TABLE COVER. SPANISH OF THE 16TH CENTURY.

Two broad bordered bands of finely drawn angular scrolls and foliage occupy the field.

Length, $1\frac{3}{4}$ yards; width, 1 yard.

386—LONG EMBROIDERED LINEN COVER. SPANISH OF THE 17TH CENTURY.

Composed of three chevron bordered panels, each occupied by a Spanish galleon; executed in brilliant colored silks.

Length, $1\frac{3}{4}$ yards; width, $\frac{2}{3}$ yard.

387—FILET LACE SIDEBORD COVER. SPANISH OF THE 16TH CENTURY.

Displaying recurring octagonal, carnation and scroll motives; bordered at foot with scrolls and fern-leaf edge.

Length, 2 yards 24 inches; width, 24 inches.

388—BLUE CHINTZ CURTAIN. FRENCH OF THE 18TH CENTURY.

Two breadths, printed with varied recurring landscapes of Chinese subjects, "The Progress of a Mandarin," "Court Lady with Attendants," and intermittent sprays of large flowers and birds in colors reserved in the rich *bleu-du-roi* ground.

Length, $2\frac{1}{2}$ yards; width, $1\frac{3}{4}$ yards

389—HUNTING CHINTZ CURTAIN. FRENCH OF THE LATE 18TH CENTURY.

Two and a half breadths, printed with recurring varied scenes of a Royal staghunt and groups of rustics among trees; yellows, crimson and dark browns on cream ground.

Length, 2 yards 21 inches; width, 2 yards.

Second Afternoon

390—FILET LACE AND LINEN TABLE COVER. SPANISH OF THE 16TH CENTURY.

Ivory linen, panelled with unequal insertions of filet, displaying charming interlacing leaf scrolls, sustaining rare blossoms at the ends. Trimmed with medallioned Vandyke lace.

Length, 1¾ yards; width, 1 yard 4 inches.

391—LONG FILET LACE COVER. SPANISH OF THE 17TH CENTURY.

Exhibiting alternately displayed double-headed eagles and jardinières of flowers; bordered on sides and foot with quaint birds interrupted by carnation motives. Finished at foot with linen fringe, at crown with wide band of heavy linen.

Length, 3 yards; width, ¾ yard.

392—RARE FILET LACE AND LINEN TABLE CENTER. ITALIAN OF THE 16TH CENTURY.

Center insertion of fine filet, displaying recurring panels occupied by archaic animals.

Length, 1 yard 16 inches; width, 14 inches.

393—RARE FILET LACE AND LINEN TABLE COVER. ITALIAN OF THE 16TH CENTURY.

Center insertion of fine filet, displaying recurring panels occupied by unicorns, "Symbols of Chastity."

Length, 1½ yards; width, 20 inches.

394—LINEN AND LACE TABLE COVER. ITALIAN OF THE 17TH CENTURY.

Small squares of Gothic lace adorn the center and corners and are relieved with narrow *file tiré* panelled insertions; scalloped Milanese lace edge. (Imperfect.)

Length, 2 yards; width, 1 yard.

395—BEAUTIFUL FILET LACE AND LINEN COVER. ITALIAN OF THE 16TH CENTURY.

Fine ivory linen enriched with panel insertion of rare filet, displaying diamonds semé with minute blossoms. Trimmed with deep écreu Vandyke lace.

Length, 1 yard 22 inches; width, 1 yard 2 inches.

396—FILET LACE AND LINEN TABLE COVER. ITALIAN OF THE 17TH CENTURY.

Fine ivory linen, enriched with inserted bands of filet in which intricate angular scrolls sustaining large tulips appear. Trimmed with Vandyke lace edge.

Length, 1 yard 27 inches; width, 1 yard 7 inches.

- 397—FILET LACE AND LINEN TABLE COVER. SPANISH OF THE 16TH CENTURY.

Ivory linen, enriched with charming insertions of floral scrolls on sides and deeper at the ends in which chimeric lions and floral scroll motives appear. Trimmed with scalloped lace.

Length, 1 yard 30 inches; width, 25 inches.

- 398—RARE FILET LACE AND LINEN TABLE COVER. ITALIAN OF THE 16TH CENTURY.

Center insertion of fine filet, displaying recurring panels occupied by unicorns, "Symbols of Chastity."

Length, 11 $\frac{1}{3}$ yards; width, 20 inches.

- 399—FILET LACE AND LINEN TABLE COVER. SPANISH OF THE 17TH CENTURY.

Fine ivory linen, panelled with unequal floral and chevron filet insertions. Trimmed with Gothic lace edge.

Length, 12 $\frac{1}{3}$ yards; width, 32 inches.

- 400—EMBROIDERED LINEN COVER. SPANISH OF THE 17TH CENTURY.

Composed of three panels, enriched with motives of diamonds and chevrons in soft-colored silks. Trimmed with Vandyke crochet lace.

Length, 1 yard 32 inches; width, 20 inches.

- 401—FILET LACE TABLE CENTER. ITALIAN OF THE 16TH CENTURY.

The panelled field alternately occupied by chimeric lions and rare lily motives. Finished with a border of small detached blossoms.

Length, 1 yard 32 inches; width, 10 inches.

- 402—FILET LACE AND LINEN TABLE COVER. SPANISH OF THE 17TH CENTURY.

Rich ivory linen, interrupted by narrow floral side insertions and broad end bands, displaying recurring lily and scroll motives. Trimmed with deep Vandyke lace.

Length, 1 yard 28 inches; width, 1 yard.

- 403—FILET LACE AND LINEN TABLE COVER. ITALIAN OF THE 17TH CENTURY.

Fine linen, with animal filet center panel, surrounded by bands of filet displaying processions of archaic animals. Finished with a border of linen and Vandyke lace edge.

Length, 1 yard 15 inches; width, 32 inches.

Second Afternoon

404—FILET LACE TABLE CENTER. ITALIAN OF THE 16TH CENTURY.

Recurring facing unicorns, sheltered by distinguished conventionalized lily motives, occupy the field. Finished with a border of small quaint animals.

Length, 2 yards 5 inches; width, 10½ inches.

[*Illustrated.*]

405—FILET LACE AND LINEN TABLE COVER. ITALIAN OF THE 16TH CENTURY.

Ivory linen, panelled with broad insertions of filet, variously displaying Cupids alternating with fountains, birds and large floral motives. Trimmed with Vandyke lace. (Imperfect.)

Length, 2 yards 3 inches; width, 1 yard.

[*Illustrated.*]

406—EMBROIDERED LINEN TABLE COVER. ITALIAN OF THE 16TH CENTURY.

Fine ivory linen, doubly panelled with narrow insertions of guipure lace, flanked by and enclosing embroidered Gothic leaf scrolls in écreu. Trimmed with a deep mille-fleurs lace.

Length, 1½ yards; width, 1 yard.

407—FILET LACE TABLE COVER. ITALIAN OF THE 16TH CENTURY.

Composed of numerous floral bordered squares variously occupied by fantastic animals and conventionalized floral motives.

Length, 1 yard 10 inches; width, 1 yard 2 inches.

408—LONG FILET LACE SIDEBORD COVER. SPANISH OF THE 16TH CENTURY.

Heavy filet, exhibiting a displayed double eagle in center, flanked by varied jardinières of flowers. Trimmed at foot and ends with wave and floral lace.

Length, 2 yards 15 inches; width, ⅔ yard.

409—LONG FILET LACE COVER. SPANISH OF THE 17TH CENTURY.

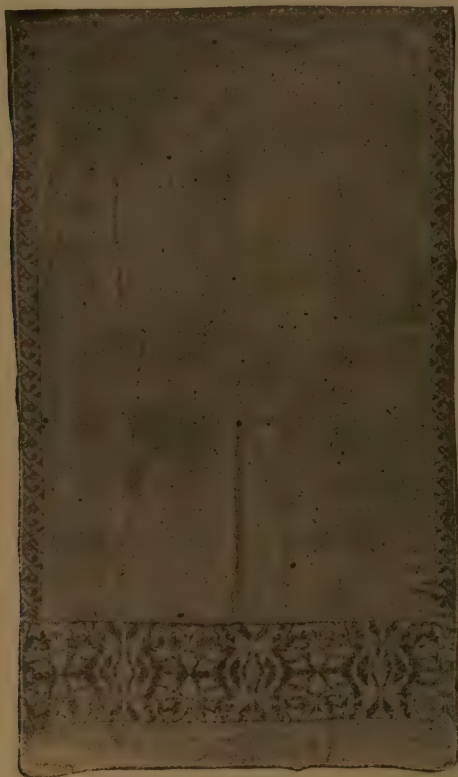
Displaying recurring indented diamonds occupied by distinguished jardinières of flowers and birds; finished at crown with broad band of heavy linen. Trimmed at foot and sides with Vandyke linen fringe.

Length, 3½ yards; width, ⅔ yard.



404—FILET LACE TABLE CENTER. ITALIAN OF THE 16TH CENTURY.

405—FILET LACE AND LINEN TABLE COVER. ITALIAN OF THE 16TH CENTURY.



410—BEAUTIFUL EMBROIDERED FILET AND LINEN TABLE COVER. VENETIAN OF 16TH CENTURY.

Fine ivory linen, enriched with broad insertions on the ends, in which recurring grouped "Fauns" appear, interrupted by scrolled leafage, narrower connecting bands of grotesque animalistic motives, these with the backgrounds executed in blue silk, leaving the linen as the pattern.

Length, 1 $\frac{3}{4}$ yards; width, 32 inches.

From the Collection Goyena, Seville, Spain.

Note: A museum document of rare interest and character.

411—FILET LACE AND LINEN TABLE COVER. ITALIAN OF THE 16TH CENTURY.

Panelled with varying filet insertions displaying archaic animals and floral motives. Trimmed with fine floral scalloped lace. (Linen imperfect.)

Length, 1 yard 30 inches; width, 1 yard.



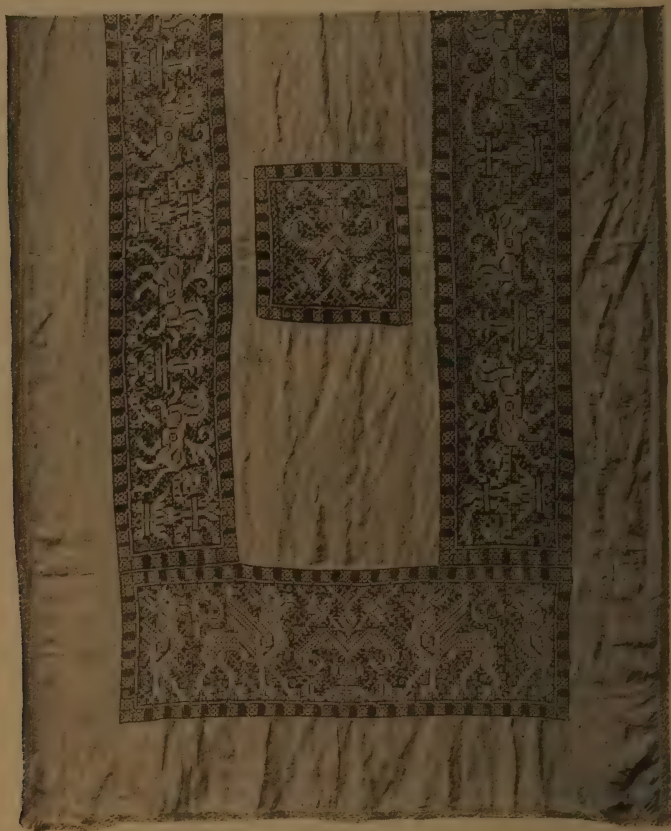
412—CHARMING FILET LACE AND LINEN TABLE COVER. VENETIAN OF THE 17TH CENTURY.

Composed of innumerable varied and alternating squares of mille-fleurs filet and linen in which dainty medallions appear. Trimmed with fine scallop lace. *Length, $1\frac{2}{3}$ yards; width, 1 yard 3 inches.*

413—FILET LACE AND LINEN TABLE COVER. ITALIAN OF THE 16TH CENTURY.

Displaying a central filet square with eagle, and broad surrounding insertions in which many fantastic animals appear. Trimmed with Vandyke lace.

Length, 2 yards 9 inches; width, 1 yard 3 inches.



414—CHARMING FILET LACE AND LINEN TABLE COVER. ITALIAN OF THE 16TH CENTURY.

Displaying a central floral filet square and a panel of broad insertion occupied by chimeric lions and archaic animals, interrupted with jardinières. Trimmed with narrow lace.

Length, 2 yards 3 inches; width, 1 yard 7 inches.

415—FILET LACE AND LINEN TABLE COVER. ITALIAN OF THE 16TH CENTURY.

Ivory linen field, displaying three inserted animal filet squares in center and a panel border, showing processions of archaic animals. Trimmed with linen lace.

Length, $1\frac{3}{4}$ yards; width, 1 yard.



416—FILET LACE AND LINEN TABLE COVER. ITALIAN OF THE 16TH CENTURY.

Fine linen, enhanced with central filet square and Gothic leaf-scroll borders. Trimmed with a charming deep medallioned Vandyke lace.

Length, 1 yard 26 inches; width, 1 yard 6 inches.

417—FILET LACE AND LINEN TABLE COVER. ITALIAN OF THE 17TH CENTURY.

Fine linen with animal filet center panel, surrounded by bands of filet displaying processions of archaic animals; finished with a border of linen and Vandyke lace edge.

Length, 1¾ yards; width, 33 inches.



418—ELABORATE FILET LACE AND CUT LINEN LATTICE CURTAIN. ITALIAN
OF THE 16TH CENTURY.

Composed of diagonally placed alternating squares of filet, variously displaying birds, beast and geometric motives, and geometric cut linen squares. Trimmed on front edge with fine floral scroll scalloped lace.

Length, 2 yards; width, 1¾ yards.

419—FILET LACE AND LINEN TABLE COVER. SPANISH OF THE 16TH CENTURY.

Ivory linen, panelled with insertions of filet displaying angular floral scrolls at sides, the broader ones at ends, cornucopia between diagonal staves. Trimmed with scalloped lace.

Length, 1½ yards; width, 1 yard.

420—FILET LACE AND LINEN COVERLET. ITALIAN OF THE 17TH CENTURY.

Ivory linen, interrupted in the center with a floral filet insertion and at the two ends with broad bands displaying processions of archaic animals among foliage. Trimmed with Vandyke lace.

Length, 2 yards 3 inches; width, 1 yard 32 inches.

421—RARE EMBROIDERED LINEN PANEL. HISPANO-MORESQUE OF THE 14TH CENTURY.

Composed of three panels solidly wrought; in the center blue-green lightly touched with yellow and red, flanking panels in red with slight passages of green and yellow. The patterns of varying interlacing strap arabesques defined at center and angles with small entwined scrolled motives. The superb tiles of the "Alhambra" undoubtedly inspired these compositions.

Height, 14 inches; width, 31 inches.

422—BEAUTIFUL LACE AND DRAWN LINEN LATTICE CURTAIN. ITALIAN OF THE 16TH CENTURY.

Composed of alternating bands of diapered drawn linen and medallion crochet lace; finished with an intricate broad band displaying floral squares of lace and linen.

Length, 2 yards 10 inches; width, 1 yard 34 inches.

423—FILET LACE AND LINEN COVERLET. ITALIAN OF THE 16TH CENTURY.

Heavy linen, enriched with broad central filet insertion, displaying alternate bands of birds perched on fountains and geometric carnation motives, insertions at crown and foot of recurring facing unicorns between fountains. Trimmed with Vandyke lace.

Length, 3 yards 4 inches; width, 2 yards.

Second Afternoon

424—NINE UNUSUAL RED SILK-EMBROIDERED LINEN BORDERS. RHODIAN OF THE 16TH CENTURY.

Displaying recurring ornamental angular scrolls reversely holding distinguished floral motives, variously joined and differing slightly in pattern; several wider with finishing leaf borders. Executed in Tyrian red silk on heavy ivory linen.

Total length, 35 yards; depth, 6½ inches.

THIRD AFTERNOON'S SALE

WEDNESDAY, DECEMBER 10, 1919

AT THE AMERICAN ART GALLERIES

BEGINNING AT 2.30 O'CLOCK

CATALOGUE NOS. 425 TO 666

425—TWO IVORY DAMASK PANELS. FRENCH OF THE 17TH CENTURY.
Displaying large infloretted acanthus motives bearing scrolled flowers.

24 inches square.

426—SMALL TAPESTRY MAT. FLEMISH OF THE 16TH CENTURY.

A leaf-scrolled, handled vase, in yellows and ivory, occupies a tawny ground.

11 inches square.

427—CORAL VELVET MAT. FRENCH OF THE 18TH CENTURY.

Oblong, with center band of galloon. Trimmed with pink fringe. Lined with purple floral damask.

16 inches by 11 inches.

428—PEACH BROCADE TABLE CENTER. ITALIAN OF THE RENAISSANCE PERIOD.

Center and corner squares of floral brocade; side panels of old gold damask. Defined and trimmed with varied gold galloons. Lined with crimson silk.

19 inches square.

429—CRIMSON AND YELLOW STRIPED SILK PANEL. ITALIAN OF THE 17TH CENTURY.

Woven with broad stripes of crimson interrupted with double stripes of narrow yellow.

Length, 7 feet 4 inches; width, 25½ inches.

Third Afternoon

430—SMALL EMBROIDERED CRIMSON VELVET MAT. ITALIAN OF THE 17TH CENTURY.

Displaying a large central bowknotted bouquet of tulips, carnations and roses, executed in brilliant silks, appliqué to crimson velvet; finished with grapevine and wheat patterned gold galloon.

Size, 16 by 12 inches.

431—BEAUTIFUL BROCADE PANEL. VENETIAN OF THE LATE 16TH CENTURY.

Front of a chasuble; woven with a delightful and intricate pattern. A conventionalized vaselike infloretted bouquet in center and variants at corners on an imbricated floral lattice ground; silvery pastel colors, with an unusual "ashes of yellow" color prevailing.

Height, 30 inches; width, 25 inches.

432—TWO OLD RED VELVET PANELS. ITALIAN OF THE 16TH CENTURY.

Woven with close pile of soft old red with downlike sheen.

Respective heights, 2 feet 9 inches and 1 foot 9 inches; widths, 5 inches and 8½ inches.

433—VELVET AND DRAP D'ARGENT BROCADE BORDER. FRENCH OF THE EARLY 18TH CENTURY.

Cream brocade, woven with flowers, silver scrolls and leafage; finished on one side with jaspé apple-green velvet.

Length, 2⅔ yards; depth, 5 inches.

434—SMALL DRAP D'OR AND D'ARGENT BROCADE BANNER. VENETIAN OF THE 17TH CENTURY.

Woven in pastel colors, silver and gold, with floral sprays and festoon motives on a damassé peach ground. Trimmed with open scrolled silver galloon and gold tassels at two V points. Both sides of same brocade.

Height, 20 inches; width, 15½ inches.

435—FOUR CRIMSON AND YELLOW TASSELS. ITALIAN OF THE 17TH CENTURY.

Three small and one large, with tasseled skirts.

436—TWO PURPLE BANNER TASSELS. SPANISH OF THE 17TH CENTURY.

Diamond lattice body, with plain skirt.

437—THREE CRIMSON AND YELLOW TASSELS. ITALIAN OF THE 18TH CENTURY.

- (A) Yellow, with bell-shaped body and tasseled skirt.
- (B) Crimson and yellow; lattice body and particolored skirt.
- (C) Crimson, with ruffled body and tasseled skirt.

438—THREE RED SILK TASSELS. ITALIAN OF THE 17TH CENTURY.

- (A) Crimson flounce, overcast with gold lattice.
- (B) Crimson, with white rosetted body and overcast skirt.
- (C) Old red; bell-shape, with tasseled skirt.

439—TWO YELLOW AND SILVER TASSELS. ITALIAN OF THE 18TH CENTURY.

Bell-shaped chevroned body, with silver ruff and overcast drops on skirt. Long connecting cords for same.

440—TWO PINK AND GREEN TASSELS. ITALIAN OF THE 17TH CENTURY.

Ruffed, chevroned bell-shaped body, with tasseled ivory, pink and green skirt.

441—TWO GREEN AND BLUE TASSELS. SPANISH OF THE 18TH CENTURY.

- (A) Ivory and green, with chevroned, ruffed and lattice body and deep particolored skirt.
- (B) Golden-yellow and blue; similar.

442—SET OF SIX IVORY AND SAPPHIRE BLUE TASSELS. ITALIAN OF THE 17TH CENTURY.

Chevroned and ruffed bodies, with particolored skirts. Connecting cords with large and smaller tassel on each.

443—SIX GREEN SILK BANNER TASSELS. SPANISH OF THE 17TH CENTURY.

Bell-shaped, with alternating lattice of apple-green and cream continuing and forming fringed skirt; ruffed and zigzag crowns; two long connecting looped cords.

444—TWO GOLDEN YELLOW TASSELS. FRENCH OF THE 17TH CENTURY.

Double ruffed body, with tasseled skirt and connecting cords.

445—TWO ROSE AND IVORY TASSELS. SPANISH OF THE 17TH CENTURY.

Ruffed and latticed bell-shaped body, with particolored skirt.

Third Afternoon

446—TWO GREEN AND BLUE TASSELS. ITALIAN OF THE 17TH CENTURY.

(A) Green and yellow, with particolored tasseled skirt.

(B) Blue, green and silver, with chevroned body and varicolored skirt.

447—LENGTH OF GOLD AND SILVER GALLOON. FRENCH OF THE 17TH CENTURY.

Recurring arched leafage; bordered with picot scalloped edges.
(In various lengths.)

Total length, 1 yard 34 inches; width, 2¾ inches.

448—LENGTH OF GOLD LACE. FRENCH OF THE 18TH CENTURY.

Recurring fan and butterfly pattern.

Length, 2 yards; depth, 1½ inches.

449—LENGTH OF BLUE AND GOLD FRINGE. ITALIAN OF THE 17TH CENTURY.

Headed with a double lattice; finished with particolored flounce.

Length, 7⅔ yards; depth, 2¾ inches.

450—TWO GREEN BROCADE TABLE CENTERS. FRENCH OF THE LOUIS XV PERIOD.

Woven with detached, trailing sprays of pink, ivory and dull crimson flowers. Trimmed with gold braid.

Respective sizes, 32 by 9 inches and 40 by 9 inches.

451—CRIMSON DAMASK PANEL. ITALIAN OF THE 17TH CENTURY.

Woven with alternating recurring vaselike infloretted acanthus leaves supporting broadly drawn tulip and pomegranate motives, and further large infloretted tulips, canopied by drooping acanthus leaves.

Height, 3 feet 9 inches; width, 21 inches

452—UNUSUAL CRIMSON DAMASK PANEL. FRENCH OF THE 17TH CENTURY.

Woven with elaborate, floral canopied spouting fountains; two river gods support each of the basins, two birds perched thereon, and at the foot are winged demi-horses. (Imperfect.)

Height, 3 feet 2 inches; width, 28 inches.

453—SMALL EMBROIDERED ROUGE-DE-FER SILK COVER. SPANISH OF THE 17TH CENTURY.

Displaying a central stellate motive within a circular medallion from which spring sprays of blue flowers, which are repeated within a husk and blossom border. Trimmed with cream silk fringe.

22½ inches square.

454—EMBROIDERED BLUE DRAP D'ARGENT BROCADE MAT. FRENCH OF THE 16TH CENTURY.

The intervening spaces of the silver flowered field occupied by stripes of golden leaf ogivals enclosing sprigs of lilies and carnations in soft-colored silks. Trimmed with white and gold patterned galloon.

13 inches by 11½ inches.

455—DRAP D'OR CREAM BROCADE COVER. VENETIAN OF THE 17TH CENTURY.

Woven with trailing sprays of large and small scrolled leaf motives in green and gold, emitting sprays of varied pink flowers; on a cream ground damassé to accentuate the major pattern. Trimmed with narrow gold braid. (Imperfect.)

20½ inches by 21½ inches.

456—COPENHAGEN BLUE CISELE VELVET FRAGMENT. ITALIAN OF THE 16TH CENTURY.

Woven with a small Gothic recurring pattern of diagonally placed foliated double fleur-de-lys, alternating with scrolled leaves on double stavelike motives and berry devices.

31 inches by 8½ inches

457—GRASS GREEN CISELE VELVET FRAGMENT. ITALIAN OF THE 16TH CENTURY.

Rich lustrous jaspé velvet, displaying a small lattice in uncut velvet.

42 inches by 11½ inches.

458—APRICOT DRAP D'OR VELVET FRAGMENT. FRENCH OF THE 18TH CENTURY.

Woven with narrow stripes of apricot velvet alternating with drap d'or.

28¾ inches by 11 inches.

Third Afternoon

- 459—SMALL GREEN CISELE VELVET MAT. ITALIAN OF THE 16TH CENTURY.

Woven with recurring scrolled leaf devices within a diamond lattice of small detached stavelike motives; in cut and uncut velvet on a lighter ribbed silk ground. Trimmed and twice demarked by gold gimp.

27 inches by 9 inches.

- 460—CUT AND UNCUT ROSE PURPLE VELVET MAT. FRENCH OF THE 18TH CENTURY.

Woven with a wave diamond lattice occupied by bouquets of small flowers of cut velvet imposed on a feather-like uncut motive with a silk ground. Trimmed with patterned gold galloon. Lined with purple silk.

16 inches by 17½ inches.

- 461—YELLOW CUT VELVET MAT. FRENCH OF THE 18TH CENTURY.

Displaying recurring detached floral sprays in cut and uncut velvet with silk surrounds on an uncut ground, semé with small cut oblongs. Trimmed with gold lace, lined with yellow silk.

Length, 23 inches; width, 14 inches.

- 462—AMETHYST VELOURS DE GENES MAT. FRENCH OF THE LOUIS XVI PERIOD.

Woven with boldly scrolling acanthus leaves, supporting husk and floral motives in cut and uncut velvet on deep old ivory-silk ground. Finished with silver-gilt fan and ribbon lace.

19½ inches by 12 inches.

- 463—ROSE VELVET MAT. FRENCH OF THE LOUIS XVI PERIOD.

Lustrous velvet, fluctuating in the light from rich rose to a rose crimson, jaspé with minute ivory stripes. Finished with gold fan lace.

22 inches by 16 inches.

- 464—TWO CRIMSON SILK CEREMONIAL TASSELS. SPANISH OF THE 17TH CENTURY.

Deep bell-shaped, with crimson lattice and ruffs, over a cream body; shaped crowns and tasseled skirt to match. Long connecting cords.

465—TWO PINK AND IVORY BANNER TASSELS. SPANISH OF THE 17TH CENTURY.

Chevroned, ruffed and lattice body, with particolored skirt and small tasseled hanging cords.

466—FOUR YELLOW TASSELS. ITALIAN OF THE 18TH CENTURY.

Two with latticed and ruffed bodies and two with striped pinnacle bodies, richer in color.

467—TWO SAPPHIRE BLUE TASSELS. ITALIAN OF THE 17TH CENTURY.

Ruffed and latticed bell-shaped body, with tasseled skirt.

468—TWO GREEN AND YELLOW TASSELS. ITALIAN OF THE 17TH CENTURY.

Ruffed and chevroned body, with tasseled skirt, in green, ivory and yellow; connecting crimson and ivory cord.

469—TWO BLUE AND YELLOW BANNER TASSELS. ITALIAN OF THE 17TH CENTURY.

Chevroned and ruffed bell-shaped body, with particolored skirt.

470—TWO BANNER TASSELS. SPANISH OF THE 18TH CENTURY.

(A) Crimson and tan, with chevroned, ruffed and lattice body and particolored skirt.

(B) Green; lattice ivory body, with pink and lavender ruffs and green skirt.

471—TWO GREEN SILK BANNER TASSELS. SPANISH OF THE 17TH CENTURY.

Long bell-shaped bodies, with apple-green lattice and ruffings, over cream ground; skirts of tasseled fringe, connecting cords to match.

472—TWO RICH CRIMSON SILK BANNER TASSELS. SPANISH OF THE 17TH CENTURY.

Similar in pattern to the preceding.

473—FOUR CRIMSON BANNER TASSELS. ITALIAN OF THE 18TH CENTURY.

Three with varied ruffed baluster bodies; one with lattice and dome crown.

474—THREE GOLD BANNER TASSELS. SPANISH OF THE 17TH CENTURY.

(A) Hexagonal latticed body, with yellow silk skirt overcast with gold threads.

(B) White, silver and gold, with lattice body.

(C) Black and gold, with latticed baluster body.

Third Afternoon

- 475—THREE GOLD AND SALMON TASSELS. ITALIAN OF THE 17TH CENTURY.

Finely chevroned and ruffed body, with yellow silk skirt overcast with gold.

- 476—TWO BEAUTIFUL CRIMSON AND GREEN TASSELS. FRENCH OF THE 18TH CENTURY.

Latticed with crimson and green on cream body; cream skirt overcast with floral, crimson and green tassels.

- 477—FOUR YELLOW AND BLUE TASSELS. ITALIAN OF THE 17TH CENTURY.

- (A) Two yellow, with lattice pear-shaped bodies and plain skirts.
- (B) Blue, with bell-shaped body and tasseled skirt.
- (C) Blue and cream; similar.

- 478—TWO GRACEFUL IVORY AND GOLD TASSELS. FRENCH OF THE 17TH CENTURY.

Striped and ruffed baluster body, with gold skirt.

- 479—RARE FRAGMENT OF CRIMSON DRAP D'OR BROCADE. ITALIAN OF THE LATE 15TH CENTURY.

Unique weave, displaying beautifully floretted pineapple motives within quatrefoil lobed double scrolled medallions, alternating with others of diamond floretted leafage, enclosing unusual scrolled floral devices; the pattern in straw color and ivory touched with gold on a rich crimson ground.

- 480—BOTTICELLI GREEN VELVET BORDER. ITALIAN OF THE 16TH CENTURY.

Rich heavy velvet, shimmering in the light with pools of silvery green.

Length, 1 yard 10 inches; depth, 7½ inches.

- 481—CRIMSON VELVET BORDER. ITALIAN OF THE 16TH CENTURY.

Deep rich velvet, showing lighter markings, the impress of ancient embroidery now removed.

Length, 1 yard 33 inches; depth, 10 inches.

- 482—TAPESTRY BORDER. FLEMISH OF THE EARLY 17TH CENTURY.

Displaying large clusters of fruit amid broad leafage supported on a staff; woven in delightful soft greens, yellows and orange on a tawny brown ground.

Length, 1¼ yards; depth, 11¼ inches.

483—DAMASK PANEL. FRENCH OF THE 17TH CENTURY.

Woven with reversing recurring infloretted scrolled leaves in pink on a rich crimson ground.

Height, 23 inches; width, 5 feet 4 inches.

484—CRIMSON VELVET TABLE CENTER. ITALIAN OF THE 17TH CENTURY.

Lustrous close pile velvet, with shimmering rose pink areas, deepening to brilliant crimson.

Length, 1 yard 1½ inches; width, 10 inches.

485—GOTHIC VELVET TABLE CENTER. ITALIAN OF THE 15TH CENTURY.

Lustrous jaspé forest green velvet, woven with diagonally placed small stavelike floral motives in cut velvet on uncut grounds, within double banded diamond lattice having somewhat similar motives at intersections to those in center, but ciselé. Trimmed with ribbon and fan patterned gold lace.

Length, 23 inches; width, 9½ inches.

486—FLAME-PINK VELVET COVER. FRENCH OF THE 18TH CENTURY.

Five unequal panels of closely woven velvet with down-like sheen; demarked and trimmed with chevron and leaf patterned gold galloon. Lined with cerise silk.

Size 31 by 12 inches.

487—TWO YELLOW DAMASK PANELS. ITALIAN OF THE 17TH CENTURY.

Woven with large recurring bouquets of flowers, canopied by scrolled and infloretted acanthus leaves.

Respective heights, 4 feet 6 inches and 2 feet 8 inches; widths, 21 inches.

488—CRIMSON DAMASK PANEL. ITALIAN OF THE 17TH CENTURY.

Composed of two breadths, woven with alternating recurring vaselike infloretted acanthus leaves, supporting broadly drawn tulip and pomegranate motives and further large infloretted tulips, canopied by drooping acanthus leaves.

Height, 2 feet 9 inches; width, 3 feet 4 inches.

489—CRIMSON DAMASK PANEL. ITALIAN OF THE 17TH CENTURY.

Composed of two breadths. Similar to the preceding.

Height, 7 feet; width, 3 feet 4 inches.

490—FRAGMENT OF CRIMSON VELVET. ITALIAN OF THE 16TH CENTURY.

Close heavy pile; shimmering in the light with flame crimson.

24 inches by 20½ inches.

Third Afternoon

491—CREAM BROCADE TABLE CENTER. SPANISH OF THE 17TH CENTURY.

Woven with dainty recurring motives of two broad infloretted palmette motives supporting lobed medallions in which carnation bouquets appear; executed in delicate reseda green, soft pink and yellow on an ivory ground damassé with a pattern complementary to the major theme. Trimmed with silver galloon.

Length, 2½ yards; width, 21 inches.

492—CRIMSON AND CREAM DAMASK TABLE CENTER. FRENCH OF THE 17TH CENTURY.

Woven with delightful floral and fruit bouquets in cream, within ogivals of graceful trailing flower sprays in similar color on a ground damassé with sprays following the contour of the ogivals. Trimmed with gold galloon.

Length, 1¾ yards; width, 11 inches.

493—SMALL PEACH AND DRAP D'ARGENT BROCADE BANNER. VENETIAN OF THE 17TH CENTURY.

Double pointed, displaying on both sides floral and scroll brocade enriched with pastel colored velours flowers. Trimmed with silver galloon and gold tassels at points.

Height, 21 inches; width, 16 inches.

494—EMBROIDERED PURPLE VELVET WAISTCOAT. FRENCH OF THE LOUIS XVI PERIOD.

Richly embroidered with continuous entwined scrolls of leaf sprays in gold threads and paillettes, at collar lappets, fronts and foot.

495—CRIMSON AND CREAM DAMASK CHASUBLE. FRENCH OF THE 17TH CENTURY.

The orphreys of crimson, woven with scrolled floral motives, flanking panels of somewhat similar pattern in cream on a light-toned ground. (One side pieced with a different colored damask.) Trimmed with silk fringe.

496—DRAP D'OR AND D'ARGENT BROCADE CHASUBLE. FRENCH OF THE LOUIS XVI PERIOD.

Broad sinuous scrolls of gold and silver, invested with lily blossoms and leafage, define the pattern and support quaint landscapes and trailing blossoms in colored silk on a damassé ground of deep ivory. Trimmed with gold galloon, patterned with grapes and vine.

497—IVORY DAMASK ROBE. ITALIAN OF THE 17TH CENTURY.

Consisting of oblong panel, front of skirt and two sleeves; woven with large conventionalized flowers supported by infloretted acanthus leaves in lustrous two toned ivory.

498—EMBROIDERED CREAM SILK BANNER. SPANISH OF THE RENAISSANCE PERIOD.

The field occupied by a silk braided cartouche enclosing a pendent vase of flowers, appliqué in delicate colored silks, gold and silver threads; flanked by panels of gilded ribbons and scrolled flowers. Trimmed at foot with cream lattice silk fringe. (Imperfect.)

Height, 35 inches; width, 3 feet 6½ inches.

499—CRIMSON VELVET PANEL. FRENCH OF THE 18TH CENTURY.

Composed of two breadths of lustrous jaspé velvet, fluctuating in the light from rose pink to a rich cerise crimson.

Height, 33 inches; width, 42 inches.

500—SAPPHIRE-BLUE VELVET PANEL. ITALIAN OF THE 17TH CENTURY.

Closely woven lustrous velvet, recently outlined in rope cord at the edge of a pattern of earlier appliqué which has disappeared.

Height, 5 feet 1 inch; width, 19 inches.

501—TWO CRIMSON DAMASK CUSHION COVERS. ITALIAN OF THE 17TH CENTURY.

Displaying recurring infloretted acanthus leaf ogivals alternately occupied by pomegranates and bouquets of flowers. Trimmed with crimson silk tassels.

31½ inches by 21 inches.

502—DRAP D'ARGENT BROCADE COVER. FRENCH OF THE 18TH CENTURY.

Two breadths, woven with lacy zigzags in the gold, brown and yellows from which spring bouquets of lilies and sprays of fruit in colored silks, on an imbricated damassé ground of warm ivory. Trimmed at foot with gold galloon.

Length, 1 yard; width, 1 yard 7 inches.

503—EMBROIDERED SEA-GREEN TABLE COVER. FRENCH OF THE LOUIS XVI PERIOD.

Varied lacy scrolls, with trailing flowers executed in soft ivories, tans and greens, cover a soft sea-green silk ground. Trimmed with patterned silver lace. Lined with golden tan silk.

Length, 1 yard 6 inches; width, 1 yard 2 inches.

Third Afternoon

504—FOUR EMBROIDERED CRIMSON BANDS. ITALIAN OF THE 16TH CENTURY.

Enriched in gold and silver threads and blue silk with reversed blossoms and scroll motives. *Length, 24 inches; width, 1½ inches.*

505—BLEU-DE-CIEL LAMPAS PANEL. FRENCH OF THE 18TH CENTURY.

Displaying, in silver gray, recurring trailing vines of holly leafage, bearing sprays of tulips and small wild roses; on lustrous pale blue ground. *Height, 4 feet 5 inches; width, 27½ inches.*

506—OLD RED VELVET PANEL. ITALIAN OF THE 16TH CENTURY.

Close-pile velvet, with fluctuating areas of flame color.

Height, 2 feet 9 inches; width, 1 foot 9 inches.

507—RED VELVET PANEL. ITALIAN OF THE 16TH CENTURY.

Close lustrous pile of rich old red, suffused with down-like lighter tones.

Height, 4 feet 8 inches; width, 1 foot 8 inches.

508—CRIMSON VELVET TABLE COVER. FRENCH OF THE 17TH CENTURY.

Two widths of lustrous close-pile jaspé velvet, fluctuating in the light from the color of the lees of wine to an intense crimson. (Imperfect.)

1 yard 5 inches by 1½ yards.

509—TWO GOLD-EMBROIDERED VELVET FRAGMENTS. FRENCH OF THE 16TH CENTURY.

Shaped, displaying small blue medallions surrounded by flame-like rays of gold; on lustrous wine-colored velvet.

510—GOLD AND SILK EMBROIDERED DAMASK BAND. SPANISH OF THE 17TH CENTURY.

Enriched with a sinuous scroll bearing large brilliant colored flowers and fruit executed in solid stitches of silks with portions in appliqué.

Length, 2⅔ yards; width, 7½ inches.

511—EMBROIDERED GREEN DAMASK VALANCE. ITALIAN OF THE 17TH CENTURY.

Scrolled at crown and foot; appliqués of cream silk display center floral medallion, flanked by interlacing leaf, berry and strap scrolls on a floral apple-green damask ground.

Length, 2½ yards; depth, 17 inches.

512—DRAP D'ARGENT BROCATELLE FRAGMENT. ITALIAN OF THE 16TH CENTURY.

Extremely rare weaving; displaying in old yellow on an apricot ground "The Adoration of the Virgin." She is seated, surrounded by four winged angels; above, the Holy Father and winged cherub; at crown, the Virgin is again seen receiving the Annunciation. Small blossom border.

Height, 18 inches; width, 9 inches.

513—CRIMSON VELVET PANEL. ITALIAN OF THE 17TH CENTURY.

Dense jaspé velvet flaming with brilliant rose in the light to areas of lustrous crimson. Indented at sides.

Height, 4 feet 1 inch; width, 1 foot 8¾ inches.

514—EMBOSSED GREEN VELVET MAT. ITALIAN OF THE 16TH CENTURY.

Lustrous grass-green jaspé velvet, fluctuating in the light to a soft golden tone. Embossed with a banded lattice of diamond motives intersected by and enclosing floriated diamonds. Trimmed with fringe.

20 inches by 21 inches.

515—CRIMSON AND DRAP D'ARGENT VELOURS DE GENES COVER. FRENCH OF THE 17TH CENTURY.

Woven in a rich crimson cut and uncut velvet on a shimmering silver ground, displaying acanthus-leaf ogivals terminated with crowns at foot and enclosing beautiful bouquets of conventionalized flowers.

Size 21 inches square.

516—TWO LARGE ROSE-CRIMSON COVERLETS. FRENCH OF THE 18TH CENTURY.

Composed of four breadths of lustrous, closely woven silk rich in the play of color. *Length, 3 yards 14 inches; width, 2 yards 6 inches.*

517—TURQUOISE-BLUE DAMASK COVER. ITALIAN OF THE 16TH CENTURY.

Composed of three breadths, woven with large recurring bouquets of flowers, canopied by scrolled and infloretted acanthus leaves.

34 inches by 1½ yards.

518—YELLOW VELVET TABLE CENTER. ITALIAN OF THE 16TH CENTURY.

Heavy close-pile jaspé velvet, fluctuating in the light from a light canary color to full rich yellow. Trimmed with gold galloon.

Length, 1 yard 16 inches; width, 11 inches.

Third Afternoon

519—UNIQUE FRAGMENT OF DRAP D'ARGENT GREEN BROCADE. HISPANO-MORESQUE OF THE 14TH CENTURY.

Portion of a stole; displaying archaic birds, animal heads, varied heart-shaped floral motives and arcades in a very rare and fine weave of lustrous grass green on a ground of dull yellow-green and passages of silver that add to the refinement of the composition.

520—CRIMSON DRAP D'ARGENT VELVET COVER. FRENCH OF THE 17TH CENTURY.

Woven with diagonally placed scrolls sustaining highly conventionalized, infloretted blossoms and leaves, in lustrous cut and uncut velvet on shimmering old ivory drap d'argent ground.

Size, 22 inches square.

521—YELLOW TAPESTRY CANTONNIERE. AUBUSSON OF THE 17TH CENTURY.

Enriched in golden yellow and dull red with continuous floral scrolls on an apricot ground.

Height, 5 feet; width, 6 feet 8 inches; depth of band, 6 inches.

522—CRIMSON AND GOLD BROCATELLE PANEL. VENETIAN OF THE 16TH CENTURY.

Displaying recurring interlacing scrolled infloretted palmette leaves supporting varied large flowers, at the crown developing a pear-shaped medallion enclosing a half-length figure of St. Paul carrying sword and missal. Finished with leaf scroll borders on sides. Woven in golden yellow defined by pale lavender, on a lustrous crimson ground.

Height, 4 feet; width, 11¼ inches.

523—THREE GOLD-EMBROIDERED CRIMSON VELVET BORDERS. FRENCH OF THE 16TH CENTURY.

Displaying small medallions surrounded by flamelike rays in gold. On lustrous closely woven velvet. Trimmed with silk fringe at foot.

Length, 1¼ yards; depth, 8 inches.

524—GOLD-EMBROIDERED CRIMSON VELVET COVER. SPANISH OF THE 16TH CENTURY.

Displaying a central circular scrolled strap medallion in gold enclosing a tasseled golden jardinière filled with silver tulips on blue velvet ground; the medallion imposed on the center of tri-panelled chevroned crimson velvet. Trimmed with crimson and gold edging and gold braid. From the designs of Lasalle.

Size 19 inches square.

525—IVORY BROCADE CHAIR SEAT AND BACK. FRENCH OF THE 18TH CENTURY.

Lampas weave, displaying rose garlands within irregular diamonds of trailing leaves in soft pastel colors on rich deep ivory ground.

Respective heights, 29 and 30 inches; widths, 32 and 33 inches.

526—TWO EMBROIDERED GREEN VELVET AMICES. SPANISH OF THE 17TH CENTURY.

Serpentine shape, displaying appliqué in yellow silk of central jardinière of fruit, flanked by standing facing birds and scrolls. Finished with yellow border and crimson fringe. Yellow and red tassels and cords to same.

527—JARDINIÈRE VELVET PILLOW. ITALIAN OF THE 17TH CENTURY.

Oblong; woven with floral motive within large scrolled acanthus leaves emitting tulips and carnations, in cut and uncut crimson apricot and soft green on ivory silk ground. Trimmed with ivory and crimson tasseled fringe.

528—IVORY-PINK AND CRIMSON DAMASK PANEL. FRENCH OF THE 17TH CENTURY.

Woven with reversing recurring infloretted scrolled leaves in pink on a rich crimson ground.

Height, 31 inches; width, 22½ yards.

529—CRIMSON AND CREAM BROCADE PANEL. FRENCH OF THE LOUIS XIII PERIOD.

Composed of one and a half breadths, displaying distinguished diamond motives of flowers, leafage and pomegranates in dull cream on a lustrous crimson ground, damassé with an interesting floral trellis held by small crowns at the intersections.

Height, 6 feet; width, 2 feet 11 inches.

Third Afternoon

530—FLORAL PETIT POINT CHAIR SEAT. FRENCH OF THE LOUIS XVI PERIOD.

Displaying a bouquet of flowers in soft natural colors on pale yellow ground within a wreath of blue. Surrounded by a rose-sprayed cream border. *Length, 19 inches; depth, 18½ inches.*

531—PETIT POINT CUSHION COVER. FRENCH OF THE EMPIRE PERIOD.

Black field, enriched with a large bouquet of varied flowers, embroidered in pale pink, yellow, green and ivory silks.

32 inches by 21 inches.

532—CRIMSON DAMASK COVERLET. ITALIAN OF THE 17TH CENTURY.

Composed of two full and two half widths; woven with alternating recurring vaselike infloretted acanthus leaves, supporting broadly drawn tulip and pomegranate motives, and further large infloretted tulips, canopied by drooping acanthus leaves.

Length, 2 yards 6 inches; width, 1¾ yards.

533—TWO CRIMSON DAMASK PORTIERES. ITALIAN OF THE 17TH CENTURY.

Composed of two breadths. Similar to the preceding.

Length, 2½ yards; width, 1 yard 6 inches.

534—TWO PANELS OF BLUE AND CREAM DAMASK. FRENCH OF THE 18TH CENTURY.

Lampas weave, displaying irregular bowknotted feather ogivals, holding sprays of small flowers and enclosing large roses of silvery cream on a tender pale blue ground.

Respective heights, 4 feet; widths, 20 and 30 inches

535—DAINTY STRIPED BLUE BROCADE PANEL. FRENCH OF THE LOUIS XVI PERIOD.

Composed of six breadths; woven with delicate narrow recurring stripes of varied pale pink and yellow flowers on ivory with intervening broader cross-banded stripes, sustaining at intervals light green rose sprays on pale *bleu-de-ciel* ground.

Height, 3 feet 2 inches; width, 10 feet 6 inches.

536—ROSE-CRIMSON VELVET PANEL. ITALIAN OF THE 16TH CENTURY.

Closely woven lustrous velvet; rose color in the light, wavering to deep rich tones. (Shaped for a settee seat.)

Length, 4 feet 8 inches; width, 21 inches.

- 537—TWO DRAP D'ARGENT AND GREEN VELOURS DE GENES CLOAKS.
FRENCH OF THE 17TH CENTURY.

Round at foot, with slashings at shoulders, woven with large beautiful floral motives, emitting scrolled lily sprays and supported by double scrolled acanthus leaves. Lustrous soft green cut and uncut jaspé velvet on golden drap d'or grounds.

- 538—TWO DRAP D'ARGENT AND GREEN VELOURS DE GENES WAISTCOATS.
Similar to the preceding.

- 539—TWO CRIMSON AND GOLD BROCATELLE PANELS. ITALIAN OF THE
17TH CENTURY.

Composed of two breadths, woven with recurring varied beautiful scrolled ogivals enclosing floral bouquets in crimson on a golden yellow ground.

Respective heights, 6 feet and 4 feet 6 inches; widths, 3 feet 6 inches.

- 540—EMBROIDERED EMERALD GREEN SILK COVERLET; FILIPINO OF THE
18TH CENTURY.

The field displaying a grapevine in full fruit enclosed within a columned arch entwined with the same fruit; surrounded by a border of waved bowknotted ribbons, holding bunches of grapes, executed in fine tambour stitch with crimson and cream silk. Wave edge, trimmed with deep open scalloped tambour edging to match. Lined with green silk.

Length, 2½ yards; width, 1½ yards.

- 541—REMARKABLE CRIMSON SILK VALANCE. FRENCH OF THE 16TH
CENTURY.

An extraordinary type of pillow lace and needlework; formed of an open lattice of rope-edged banded diamond motives, defined at intersections with oval bobbins, and enclosing tufted floral rosettes resembling velvet. Trimmed at foot with deep heavy Vandyked fringe.

Length, 2 yards 22 inches; depth, 11½ inches.

- 542—CISELE GOLDEN YELLOW CUT-VELVET COVER. ITALIAN OF THE 17TH
CENTURY.

Lustrous cut and uncut velvet on a shimmering silk ground. Woven with broad stripes enclosing bouquets of flowers tied with trailing ribbons; interrupted with narrow leaf scroll stripes. Trimmed with ribbon and rosette patterned galloon.

1 yard 7 inches by 21 inches.

Third Afternoon

- 543—GOLD-EMBROIDERED ROSE-CRIMSON DOSSAL. SPANISH OF THE 17TH CENTURY.

Oblong; enriched in center in cream silk appliqué, gold and silver threads and paillettes. A monstrance supported by two flying cherubim, surrounded by six cherubim heads; on rich lustrous rose velvet. *Height, 3 feet 1 inch; width, 5 feet 9 inches.*

- 544—CRIMSON AND GOLD DAMASK CAPE. ITALIAN OF THE 17TH CENTURY.

Semicircular; woven with sinuous ribbon motives emitting floral sprays in rich crimson defined with veinings of the lustrous fluctuating golden ground. Trimmed with double rows of yellow and gold silk fringe and cord, at the neck tassels.

Length, 1 yard; width, 2 yards.

- 545—RARE GREEN DAMASK CAPE. FRENCH OF THE LOUIS XIII PERIOD.

Semicircular; woven with alternating recurring motives of elongated imbricated and chevroned ribbon ogivals enclosing floral motives, distinguished vases and bouquets in lustrous silvery-ivory on a jaspé grass-green ground.

Length, 1 yard 5 inches; width, 3 yards.

- 546—OLD RED VELVET CAPE. ITALIAN OF THE 16TH CENTURY.

Semicircular with scrolled ends; close heavy pile velvet with soft downlike lustre.

Length, 1 yard 22 inches; depth, 21 inches.

- 547—DRAP D'OR AND D'ARGENT CHAMPAGNE BROCADE CAPE. VENETIAN OF THE 17TH CENTURY.

Composed of two and a half breadths, woven with delightful scrolling motives of palmettes, tulips, and trailing vines, in gold, silver, delicate blue and pink on a damassé ground, accentuating and complementing the major motives. Enriched with a central vertical band and at foot with open gold and silver scroll lace.

Length, 1½ yards; width, 1½ yards.

- 548—CREAM BROCADE CAPE. FRENCH OF THE 17TH CENTURY.

Composed of five breadths; flaring at sides and rounded at foot. Woven with two recurring detached landscapes; one composed of tree bearing large purple-pink lily, rising behind a ruined arched wall set on a small patch of sward; the other of the two reversed similar trees bearing bunches of roses. Pastel colors on deep ivory silk ground.

Length, 1 yard 1 inch; width, 2 yards 22 inches.

549—DRAP D'ARGENT AND SALMON BROCADE CAPE. VENETIAN OF THE 17TH CENTURY.

Triangular with curved foot, three breadths beautifully matched; woven with recurring ovoidal panneaux of palmette motives in the silver, blue, green and ivory, demarked with lacelike chevroned bands enclosing trailing vines of small flowers in deep tones. Trimmed at foot with scalloped gold galloon. Lined with crimson silk.

Length, $1\frac{1}{3}$ yards; width, $1\frac{2}{3}$ yards.

550—FOUR BROCADE CUSHION COVERS. FRENCH OF THE LATE 17TH CENTURY.

Woven with detached recurring motives of trees bearing large pink flowers and growing from small landscapes; each depicting a castle, lake with natural arched bridge, and boat, under the tree sheep and their guardian playing a lute. The landscape pendent with a cluster of luxuriant fruit, in natural colors on soft olive-green ground. Lined with rose-du-Barry silk.

20 inches by 26 inches.

551—EMBROIDERED CRIMSON VELVET CUSHION COVER. ITALIAN OF THE 16TH CENTURY.

Oblong, displaying at the left and right two entwined stems centered with large stellate blossoms and bearing four large tulips. Solidly executed in yellow, blue, ivory, and tan silks couched in part with gold on a lustrous velvet ground. Trimmed on ends with crimson lattice fringe; at crown and foot bound with gold galloon. Lined with crimson floral damask.

21 inches by 33 inches.

552—EMBROIDERED CRIMSON VELVET CUSHION COVER. ITALIAN OF THE 16TH CENTURY.

Similar to the preceding. Trimmed with crimson lattice fringe.

$32\frac{1}{2}$ inches by 31 inches.

553—EMBROIDERED CRIMSON VELVET CUSHION COVER. ITALIAN OF THE 16TH CENTURY.

Oblong. Similar to the preceding.

31 inches by 29 inches.

Third Afternoon

- 554—TWO ROSE-DU-BARRY SILK COVERLETS. ITALIAN OF THE 18TH CENTURY.

Composed of three and a half breadths, woven with a fine cream jaspé stripe in lustrous changeable silk.

Length, $2\frac{1}{3}$ yards; width, 2 yards.

- 555—SAPPHIRE-BLUE VELOURS DE GENES TABLE COVER. FRENCH OF THE 16TH CENTURY.

Woven with reversing diagonally placed scrolled tulip and carnation motives, in lustrous cut and uncut velvet on a shimmering apricot silk ground. Trimmed with patterned gold and silver galloon. Lined with trellis and spray patterned green silk.

1 yard 5 inches by 11 inches.

- 556—LARGE CRIMSON DAMASK COVERLET. ITALIAN OF THE 17TH CENTURY.

Composed of three breadths, woven with alternating recurring vasselike infloretted acanthus leaves, supporting broadly drawn tulip and pomegranate motives and further large infloretted tulips, canopied by drooping acanthus leaves.

Length, $2\frac{2}{3}$ yards; width, $1\frac{3}{4}$ yards.

- 557—TWO LARGE ROSE-CRIMSON DAMASK PORTIERES. ITALIAN OF THE 17TH CENTURY.

Composed of two breadths, similar in pattern to the preceding but softer in tone.

Length, 3 yards 6 inches; width, 1 yard $5\frac{1}{2}$ inches.

- 558—DRAPE D'ARGENT BROCADE TABLE COVER. VENETIAN OF THE 17TH CENTURY.

Three and a half breadths, woven with diagonally placed recurring bouquets of pink and blue flowers supported on silver leafage and garlands on a golden yellow ground semé with tiny trefoils.

1 yard 4 inches square.

- 559—GOLD-EMBROIDERED VELVET TABLE CENTER. ITALIAN OF THE 17TH CENTURY.

Lustrous jaspé velvet. Embroidered at ends with scrolled sprays of flowers in gold threads and spangles. Lined with lavender silk.

Length, 1 yard 21 inches; width, 20 inches.

560—CRIMSON AND DRAP D'OR BROCATELLE
PANEL. ITALIAN OF THE 16TH CEN-
TURY.

Orphrey panel woven in drap d'or with recurring figure subject presenting Our Lord surrounded by winged cherubs' heads, ascending from the tomb, guarded at foot by two Roman soldiers, men-at-arms in the curious armor of the Italian sixteenth century, on crimson ground. Bordered on two sides with small blossom and leaf bandings.

Height, 33½ inches; width, 9 inches.

561—TWO APPLE-GREEN VELOURS DE GENES
TABLE CENTERS. ITALIAN OF THE 16TH
CENTURY.

V-points at ends; woven in cut and uncut velvet with recurring distinguished conventionalized floral and pineapple scrolls on a silk ground; apple-green with wandering areas of spring-like grass-green.

Length, 2¾ yards; width, 16½ inches.

562—TWO APPLE-GREEN VELOURS DE GENES
TABLE CENTERS. ITALIAN OF THE 16TH
CENTURY.

V-points at ends; woven in cut and uncut velvet with recurring distinguished conventionalized floral and pineapple scrolls on a silk ground; apple-green with wandering areas of spring-like grass-green.

Length, 1 yard 30 inches; width, 15 inches.



Third Afternoon

563—TWO APPLE-GREEN VELOURS DE GENES TABLE CENTERS. ITALIAN OF THE 16TH CENTURY.

V-points at ends; woven in cut and uncut velvet with recurring distinguished conventionalized floral and pineapple scrolls on a silk ground; apple-green with wandering areas of spring-like grass-green.

Length, 1 yard 30 inches; width, 15 inches.

564—TWO APPLE-GREEN VELOURS DE GENES TABLE CENTERS. ITALIAN OF THE 16TH CENTURY.

V-points at ends; woven in cut and uncut velvet with recurring distinguished conventionalized floral and pineapple scrolls on a silk ground; apple-green with wandering areas of spring-like grass-green.

Length, 2¾ yards; width, 16½ inches.

565—TWO APPLE-GREEN VELOURS DE GENES TABLE CENTERS. ITALIAN OF THE 16TH CENTURY.

V-points at ends; woven in cut and uncut velvet with recurring distinguished conventionalized floral and pineapple scrolls on a silk ground; apple-green with wandering areas of spring-like grass-green.

Length, 2¾ yards; width, 16½ inches.

566—BRILLIANT YELLOW DAMASK PORTIERE. ITALIAN OF THE 17TH CENTURY.

Composed of three breadths, displaying large recurring infloretted bouquets supported and canopied by acanthus leaves and pomegranates.

Length, 2 yards 10 inches; width, 1⅔ yards.

567—RARE DEEP CRIMSON DAMASK PORTIERE. ITALIAN OF THE 17TH CENTURY.

Composed of two evenly matched widths; woven with chevroned ribbons entwined with trailing flowers bordering recurring bouquets of flowers alternating with floral crowns supported by two Cupids, in two tones of lustrous crimson silk.

Length, 2⅔ yards; width, 1 yard 6 inches.

568—FOUR PANELS OF BLEU-DE-CIEL DAMASK. ITALIAN OF THE 17TH CENTURY.

Woven with magnificent double bouquets of infloretted flowers and two pomegranate motives, set in two large scrolled and vase-like infloretted acanthus leaves and canopied by two others, forming elongated ogivals. Woven in lustrous pale *bleu-de-ciel* on a lighter silvery ground.

Total length, 7½ yards; width, 21 inches.

569—PEACH-COLORED VELVET PANEL. ITALIAN OF THE 16TH CENTURY.

Soft, lustrous velvet, with areas of down-like pale peach and darker tones. Demarked vertically into four wide and two small panels, one narrow long panel at foot and trimmed with patterned silver galloon.

Height, 21 inches; width, 4 feet 2 inches.

570—GREEN DAMASK COVERLET. ITALIAN OF THE 17TH CENTURY.

Composed of three well-matched breadths, displaying recurring acanthus leaf and floral bouquets, sustaining pomegranates within sprays of leafage and small flowers; woven in bottle green on a charming jaspé grass-green.

Length, 2 yards; width, 1⅔ yards.

571—CREAM BROCADE CAPE. FRENCH OF THE LOUIS XIV PERIOD.

Deep semicircular shape, displaying recurring branches of pink, blue and lavender flowering and fruiting trees, rising from small patches of ground.

Length, 1 yard 11 inches; width, 2 yards.

572—CRIMSON VELVET TABLE CENTERS. FRENCH OF THE 16TH CENTURY.

Composed of two breadths with V-points at ends of close-pile jaspé velvet, fluctuating in the light from deep shimmering rose to deeper tones. Trimmed with gold and crimson silk fringe.

Length, 2⅔ yards; width, 21½ inches.

573—CRIMSON VELVET TABLE CENTER. FRENCH OF THE 16TH CENTURY.

Similar to the preceding.

Length, 2¼ yards; width, 22½ inches.

Third Afternoon

574—GREEN VELVET AND DAMASK TABLE COVER. ITALIAN OF THE 16TH CENTURY.

Velvet center of valanced festoons enclosing fleur-de-lys, placed to give an effect of scale imbrications; rich lustrous cut and uncut velvet, fluctuating from grass-green to tones of deep jade on silk ground. Broad border of purple damask woven with a scrolled leaf diamond lattice, enclosing floral motives. Trimmed and bordered with patterned gold galloons.

1 yard 16 inches by 1 yard 8½ inches.

575—BRILLIANT BOTTICELLI GREEN VELVET PANEL. ITALIAN OF THE 16TH CENTURY.

Ribbed jaspé pile; fluctuating with all the radiant varied spring-like greens in sunlight.

Height, 1 yard 8 inches; width, 22 inches.

576—ROYAL BLUE DAMASK COVERLET. ITALIAN OF THE 17TH CENTURY.

Composed of two and a half finely matched breadths, woven with recurring imbricated strapped and crested ogivals, enclosing floral and pomegranate motives in Royal blue on a shimmering golden brown ground.

Length, 2 yards 3 inches; width, 1 yard 20 inches.

577—TWO RICH CRIMSON VELVET PANELS. ITALIAN OF THE 16TH CENTURY.

Close-pile jaspé velvet. Shimmering in the light with flame rose areas.

Height, 4 feet 2 inches; width, 21 inches.

578—UNIQUE BOUCLE D'OR AND ARGENT DRAP D'OR BROCATELLE COVER. VENETIAN OF THE 15TH CENTURY.

Rare, unusual weave; displaying a finely leaf-scrolled central motive of bouclé d'or and argent within a leaf-scrolled strap ogival bearing medallions of floral motives in bouclé d'argent on a golden yellow drap d'or ground; the leaf scrolls and strap are executed in smaller retiring bouclé d'or, giving the texture a definite semblance of relief. Trimmed with patterned gold galloon.

Size, 31 by 21½ inches.

579—CRIMSON DAMASK COVERLET. ITALIAN OF THE 17TH CENTURY.

Composed of four breadths finely matched. Woven with recurring alternating tulip motives, canopied with infloretted acanthus leaves and scrolled leaf and husk motives.

Length, 5 $\frac{2}{3}$ yards; width, 2 $\frac{1}{3}$ yards.

580—APRICOT BROCADE COVER. ITALIAN OF THE 17TH CENTURY.

Woven with recurring infloretted scrolls with palmettes and lily motives in silver-ivory on a complementary damassé ground of apricot fluctuating to a soft peach tone.

Length, 34 $\frac{1}{2}$ inches; width, 2 $\frac{2}{3}$ yards.

581—TWO APPLE-GREEN VELOURS DE GENES TABLE CENTERS. ITALIAN OF THE 16TH CENTURY.

V-points at ends; woven in cut and uncut velvet with recurring distinguished conventionalized floral and pineapple scrolls on a silk ground; apple-green with wandering areas of springlike grass-green.

Length, 1 yard 30 inches; width, 15 inches.

582—TWENTY LENGTHS OF CRIMSON BROCHE SILK. FRENCH OF THE LOUIS PHILIPPE PERIOD.

Variously cut and shaped, but very useful for covering small furniture. Finely woven, displaying a large floral motive scrolled with infloretted acanthus leaves in ivory and green. Recently removed from the walls of an apartment in the Palace of Fontainebleau.

Approximately, 14 yards.

583—GOLD-EMBROIDERED BLACK VELVET VALANCE. SPANISH OF THE 17TH CENTURY.

Vandyked with beautifully scrolled points corded with gold at edge; embroidered in raised gold and silver threads, jeweled with rhinestones and touched with threads of pink and blue silks, displaying running interlaced acanthus-leaf scrolls developing husks and pomegranate motives, varied pendant floral motives at the Vandykes and medallioned coat-of-arms and birds at the deeper central point. Trimmed at crown with band simulating gold galloon.

Length, 4 yards; depth, 12 inches.

Third Afternoon

584—TWO PETIT POINT BORDERS. FRENCH OF THE 18TH CENTURY.

Enriched with beautiful angular scrolls bearing conventionalized flowers and leafage in blues, yellows, and ivories on a deep blue-black ground. Bordered at sides with scrolled leaf and staff motives on a cream ground.

Length, 2½ yards; depth, 11 inches.

585—EMBROIDERED CRIMSON VELVET PANELS. ITALIAN OF THE 16TH CENTURY.

Displaying central scrolled leaf motives in silk threads, partially in appliqué of old yellow silk, within finely drawn recurring strap arabesqued cartouches of the appliqué silk.

Height, 4 feet 10 inches; width, 1 foot.

586—TWO BEAUTIFUL CRIMSON CUT VELVET PANELS. FRENCH OF THE 17TH CENTURY.

Woven with strap arabesque arches enclosing fine blossoms of infloretted peonies and carnations. Lustrous rich crimson cut and uncut velvet on a soft rose silk ground.

Respective heights, 1 foot 3¾ inches and 1 foot 5½ inches; widths, 4 feet 10 inches and 4 feet 11 inches.

587—TWO GOLD-EMBROIDERED CRIMSON VELVET COVERS. SPANISH OF THE 16TH CENTURY.

Displaying in center within a gold outlined shield the badge of Castile, wrought in raised stitches of gold and silver, the portals and windows curiously worked in purple silk threads. Trimmed with gold edging.

Sizes, 14½ by 19½ inches and 15½ by 20½ inches.

588—LONG OLD RED VELVET TABLE CENTER. ITALIAN OF THE 17TH CENTURY.

Close-pile old red velvet, suffused with areas of flame color.

Length, 4 yards 4 inches; width, 11 inches.

589—CRIMSON DAMASK PORTIERE. ITALIAN OF THE 16TH CENTURY.

Composed of three breadths, woven with series of varied recurring scrolled sprays of flowers and pomegranates, highly conventionalized.

Length, 2 yards 30 inches; width, 1 yard 30 inches.

590—CHARMING JARDINIÈRE VELVET VALANCE. FRENCH OF THE 18TH CENTURY.

Displaying recurring rose sprays, draped, tassel festooned and suspended by bowknotted and tasseled festoons of small flowers on a ground semé with minute stars; delicate borders of floral ovals at crown and foot. Woven in soft shades of rose, pink, green, ivory and dull red in cut and uncut velvet.

Length, 2 yards 10 inches; depth, 10½ inches.

591—TWO CHINTZ CURTAINS. FRENCH OF THE 18TH CENTURY.

Printed with recurring trailing vines of moss roses on dotted striped dull ivory and gray grounds recurring with stripes of detached bouquets of green roses.

Respective lengths, 2½ yards; widths, 3½ and 2 yards.

592—RICHLY PRINTED PALAMPORE. HINDO-PERSE OF THE 18TH CENTURY.

In the center, above and below, two-lobed ovoidal floral medallions, with tan grounds, emit sprays of lilies, carnations and pomegranate motives which ramify the cream field. Finished with broad scrolled floral borders of similar motives, with delicate tan floral guard and minute blue pinnaced guards.

Length, 2 yards 33 inches; width, 1 yard 5 inches.

593—CHINTZ COVERLET. FRENCH OF THE 18TH CENTURY.

In style of an Hindo-Perse palampore. Printed in brilliant colors on cream ground with central and smaller flanking trees of life, ramifying the field and bearing luxuriant fruit, flowers, perched and flying birds and butterflies; the trees grow from amid a flower strewn foreground, occupied by symbolic vases and other motives. Rich floral border.

Length, 2 yards 32 inches; width, 2 yards 20 inches.

594—CHINTZ COVERLET. FRENCH OF THE 18TH CENTURY.

Similar to the preceding.

Length, 3 yards; width, 2¾ yards.

Third Afternoon

595—RICHLY PRINTED PALAMPORE. HINDO-PERSE OF THE 18TH CENTURY.

Brilliant colors on an ivory ground, the center displaying a pear-shaped infloretted tree of life on gray ground, occupied by perched birds and an imbricated central motive of similar shape, supported on a lobe diapered patch of ground, on which are two peacocks. Arched floral spandrils on gray grounds; the field ramified by scrolled blossoms. Finished with pilaster-like inner borders of similar pear-shaped motives to center and floral border at crown and sides; flanking mille-fleur-de-lys guards.

Length, 2 yards, width, 1½ yards.

[Illustrated]

596—LAVENDER CHINTZ SEAT COVER AND COVERLET. FRENCH OF THE 18TH CENTURY.

Printed in lavender with the high lights in reserve; displaying baskets of fruit with drooping bunches of grapes and a pheasant perched thereon, alternating with bird's nest, both amid scattered sprays of various wild flowers.

Respective lengths, 3 yards 20 inches and 1 yard 4 inches; widths, 3 yards 8 inches and 30 inches.

597—THREE TOILE DE JOUY CURTAINS. FRENCH OF THE 18TH CENTURY.

Printed in brilliant cobalt blue on cream ground, exhibiting birds-of-paradise and butterflies amid trailing stems of asters, maidenhair ferns, roses and sprigs of Honesty. Ruffled at foot.

Respective lengths, (two) 2 yards 33 inches and (one) 1 yard 34 inches; widths, 1½ yards and 1¾ yards.

598—TWELVE CURTAINS, ONE VALANCE AND FIVE LOOPS OF PINK CHINTZ. FRENCH OF THE 18TH CENTURY.

Printed in soft Persian colorings with dainty all-over scrolled sprays of roses and lilies and perched pheasants at intervals; on a warm tan ground. Bearing the original owner's identification mark, M. le Camte Vitalle, Domaine de Vigny No. 722.

Curtain lengths, 3 yards; various widths: (7) 1½, (3) 2¾, (1) 2, (1) 2¾ yards.

Valance: width, 1½ yards; depth, 22 inches.



Third Afternoon

599—EMBROIDERED DRAP D'OR ROSE-CRIMSON BANNER. SPANISH OF THE 18TH CENTURY.

Terminating in two V-points. Richly embroidered in drap d'or and d'argent appliqué with central floral festooned device which is repeated on larger scale at crowning border and at the points; the rich rose shimmering jaspé field semé with gold spangled sprays of flowers. Trimmed with patterned gold galloon.

Height, 5 feet 3 inches; width, 3 feet 8 inches.

600—UNIQUE DRAP D'OR CREAM BROCADE CHASUBLE. ITALIAN OF THE 17TH CENTURY.

The fields display recurring medallions occupied by a Spanish bishop's heraldic devices, woven in gold and touched with crimson silk, a turreted castle at each side supports an arm holding a sword above two diagonally placed croziers supported by sèjant lions and enclosing a scallop shell, dove and bishop's mitre. The alternate medallions support open books, in gold and stars. Cream ground damassé with flags, birds, castles and complementary scrolls. Trimmed with gold galloon.

601—IVORY DAMASK ROBE. ITALIAN OF THE 17TH CENTURY.

Bodice, sleeves and wide flaring skirt joined in one piece. Woven with recurring ogivals of infloretted acanthus leaves. Enclosing large conventional bouquets in lustrous two-toned ivory silk.

Length, 1 yard 16 inches; width of skirt, 5 yards 8 inches.

602—PEACH BROCADE COPE. SPANISH OF THE 17TH CENTURY.

Displaying recurring depressed ogivals of imbricated lace-like ribbons edged with flowers in cream and enclosing baskets of flowers in blues and green on a lustrous soft peach, wavering in the light to a delicate apricot. Orphrey defined and cope trimmed with silver galloon.

603—LARGE CRIMSON DAMASK COPE. ITALIAN OF THE 16TH CENTURY.

The orphreys and loose hood match and are defined with a fine leaf and flower patterned galloon. Woven with recurring crested ogivals alternating with cartouches enclosing distinguished floral motives. Heavy lustrous two-toned silk.



604—GOLD AND SILVER EMBROIDERED CRIMSON VELVET BANNER. ITALIAN OF THE 17TH CENTURY.

Arched crown, terminating in two V-points. The center displays an elaborate scrolled vase emitting highly conventionalized flowers within a horseshoe medallion. A similar pendant vase is suspended from center of a banded broken arch, enriched with pomegranate and floral sprays. Executed solidly in silver and gold threads. Trimmed with silver galloon.

Height, 3 feet 4 inches; width, 2 feet 10½ inches.

Third Afternoon

605—RICH AMETHYST VELVET CAPE. ITALIAN OF THE 17TH CENTURY.

Composed of four widths, rounded toward foot, embroidered in gold threads near crown with small scattered sprays of tulips; on lustrous soft jaspé velvet shifting with the light to brilliant light purple tones. Lined with pale lavender silk.

Length 1¼ yards; *width*, 2 yards 10 inches.

606—RARE BLEU-DU-ROI VELVET CAPE. FRENCH OF THE 18TH CENTURY.

Exquisite close-pile velvet, fluctuating in the light with areas of beautiful sapphire tones.

Length, 1 yard 2 inches; *width*, 1 yard 32 inches.

607—IVORY-PINK AND CRIMSON DAMASK COPE. FRENCH OF THE 16TH CENTURY.

Woven with a broken, chevroned diamond lattice enclosing highly conventionalized leaf and pomegranate motives in shimmering pink on a brilliant crimson ground; orphrey defined with gold galloon.

Length, 1 yard 7 inches; *width*, 3 yards 6 inches.

608—TAN BROCADE PORTIERE. FRENCH OF THE LOUIS PHILIPPE PERIOD.

Variously cut and shaped, but useful for furniture covering. Woven with bouquets of pink and yellow flowers held by imbricated trailing ribbons on a broché tan ground.

Length, 3¾ yards; *width*, 1 yard 6 inches.

609—RARE APPLE-GREEN DAMASK PORTIERE. FRENCH OF THE 17TH CENTURY.

Composed of three well-matched breadths, woven with intricate recurring lacy and floral scrolled ogivals in which are displayed oval lobed and spear leaf pointed medallions enclosing bouquets of flowers and sustaining small sprays of pineapples.

Length, 2½ yards, *width*, 1½ yards.

610—UNIQUE LENGTH OF JARDINIÈRE VELVET BORDERING. SPANISH OF THE 17TH CENTURY.

Woven in cut velvet on a hatched cream-silk ground with lozenges alternating with diamond motives variously enclosing turretted castles, "Badges of Castile" and floral devices, bordered with scrolled leaves; the motives in sapphire blue, rose crimson and yellow.

Length, 25½ yards; *width*, 2 inches.

611—UNIQUE LENGTH OF JARDINIÈRE VELVET BORDERING. SPANISH OF THE 17TH CENTURY.

Similar to the preceding.

Length, $22\frac{1}{8}$ yards; width, 2 inches.

612—TWO ROSE-CRIMSON DAMASK PORTIÈRES. ITALIAN OF THE 17TH CENTURY.

Composed of two breadths; woven with alternating recurring vaselike infloretted acanthus leaves supporting broadly drawn tulips and pomegranate motives and further large infloretted tulips, canopied by drooping acanthus leaves.

Length, $2\frac{1}{2}$ yards; width, 1 yard 5 inches.

613—DRAP D'OR VELOURS DE GENES COVER. FRENCH OF THE EARLY 17TH CENTURY.

Two breadths composed of graceful, varied entwined heart-shape and scrolled cartouche motives formed of acanthus leafage and emitting highly conventionalized floral motives in cut and uncut velvet, the color of the lees of wine on an ancient apricot drap d'or ground. Trimmed with chevron and leaf patterned galloon.

Size, 1 yard 10 inches by 23 inches.

614—ROSE-PINK AND CREAM STRIPED BROCADE COVER. FRENCH OF THE LOUIS XVI PERIOD.

Composed of three and a half well matched breadths, woven with recurring cream stripes of trailing roses flanked by stripes lined with pink, cream and a center of minute chevrons of blue and two narrower, of cream enhanced with varying small trailing fruit scrolls.

Length, 2 yards 8 inches; width, 2 yards.

615—GREEN CISELE VELVET COVER. ITALIAN OF THE 16TH CENTURY.

Woven with recurring stripes of interlacing scrolled ogival bandings enclosing varied blossoms and holding rosetted diamonds at intersections; in soft jaspé cut and uncut velvet on pinkish tan ground. Finished at ends with open silver and gold lace bands of emerald velvet. Lined with green silk.

1 yard 8 inches by 12 inches.

Third Afternoon

- 616—LARGE CRIMSON DAMASK COVERLET. ITALIAN OF THE 17TH CENTURY.

Composed of four fine breadths, woven with alternating recurring vaselike infloretted acanthus leaves supporting broadly drawn tulip and pomegranate motives and further large infloretted tulips, canopied by drooping acanthus leaves.

Length, 2 yards 20 inches; width, 2½ yards.

- 617—TWO CRIMSON DAMASK PORTIERES. ITALIAN OF THE 17TH CENTURY.

Composed of two breadths. Similar to the preceding.

Length, 2⅔ yards; width, 1 yard 4 inches.

- 618—DAINTY FOREST GREEN CISELE CUT-VELVET COVER. ITALIAN OF THE 16TH CENTURY.

Woven in cut and uncut velvet with small recurring scrolled rustic leaves, reversely placed in irregular stripes; interrupted with chevrons demarked at points with delicate rosetted diamond motives, ciselé to the brownish tan ground. Lustrous velvet with a remarkable play of color ranging from tones of soft blue to light emerald. Trimmed with patterned gold galloon. Lined with green silk.

1 yard 28 inches by 20 inches.

- 619—ROSE-DU-BARRY DAMASK COVERLET. FRENCH OF THE 17TH CENTURY.

Composed of four breadths, woven in lustrous silk with recurring jardinières of flowers, each canopied with two baskets of flowers supported by scrolled acanthus leaves, on a shimmering rose ground, fluctuating in the light to softer tones.

2⅔ yards square.

- 620—APPLE-GREEN BROCADE COVERLET. VENETIAN OF THE 17TH CENTURY.

Composed of four breadths, woven with recurring quasi-architectural minarets and arches from which develop sprays of flowers in dull tones on a shimmering jaspé ground.

Length, 2½ yards; width, 2 yards 8 inches.

621—THREE GREEN BROCATELLE PANELS AND FOUR VALANCES. ITALIAN OF THE 17TH CENTURY.

Woven with recurring heart-shaped motives formed of double scrolled leafage, enclosing beautiful tulip motives in dull silver gray on a delicate shimmering grass-green ground. Valances scalloped at foot.

Approximately 17 yards.

622—BRILLIANT BOTTLE-GREEN STRIPE BROCADE COVERLET. ITALIA OF THE 18TH CENTURY.

Composed of three breadths, displaying recurring lacelike cream sinuous scrolls emitting bouquets of flowers at intervals, flanked by pink and yellow staves entwined with floral sprays; woven on a minutely chevroned green ground.

Length, 2 yards 14 inches; width, $1\frac{2}{3}$ yards.

623—TWO CRIMSON DAMASK PORTIERES. ITALIAN OF THE 17TH CENTURY.

Composed of four beautiful breadths, displaying recurring bouquets of large flowers supported by vasselike acanthus leaves in which pomegranate motives appear and canopied by scrolled leaves. Woven in brilliant rich crimson silk.

Length, 2 yards 29 inches; width, 1 yard 6 inches.

624—TWO CRIMSON BROCADE CURTAINS. FRENCH OF THE LOUIS XIII PERIOD.

Displaying charming central bouquets of flowers and pomegranate motives in silvery cream, surrounded by similar sprays of flowers placed to form a diamond motive; on a damassé ground of small trailing sprays accentuating the pattern. Trimmed with gold galloon.

Length, 3 yards 6 inches; width, 21 inches.

625—LARGE CRIMSON DAMASK PORTIERE. ITALIAN OF THE 17TH CENTURY.

Composed of four fine breadths, displaying recurring bouquets of conventionalized flowers and flanking scrolled floral sprays at crown and foot. Woven in dull corded crimson on a lustrous deeper toned ground.

Length, $2\frac{2}{3}$ yards; width, $2\frac{1}{2}$ yards.

Third Afternoon

626—CRIMSON DAMASK COVERLET. ITALIAN OF THE 17TH CENTURY.

Composed of four breadths, woven with alternating recurring vaselike infloretted acanthus leaves supporting broadly drawn tulip and pomegranate motives and further large infloretted tulips, canopied by drooping acanthus leaves. Trimmed with a soft ruffled silk flounce.

Length, 3 yards; width, $2\frac{2}{3}$ yards.

627—LARGE CRIMSON DAMASK COVERLET. ITALIAN OF THE 17TH CENTURY.

Composed of three and a half breadths; woven with rare recurring imbricated straplike canopies, enclosing infloretted pomegranates, crested with balustered floral motives and pendent with large scrolled double heart-shaped floral drops. Trimmed with crimson silk, looped and tasseled fringe.

Length, $2\frac{3}{4}$ yards; width, $2\frac{1}{3}$ yards.

628—CRIMSON DAMASK COVERLET. ITALIAN OF THE 17TH CENTURY.

Composed of four widths; woven with alternating recurring vaselike infloretted acanthus leaves, supporting broadly drawn tulip and pomegranate motives and further large infloretted tulips, canopied by drooping acanthus leaves. Trimmed with soft fringe at foot and sides.

Length, $2\frac{1}{2}$ yards; width, 2 yards 16 inches.

629—TWO RARE PALE BLUE AND IVORY BROCATELLE PANELS. ITALIAN OF THE 18TH CENTURY.

Woven with an unusually interesting drop pattern of recurring floral vases each occupied by two seated pseudo-Chinese figures carrying open parasols, enclosed within broadly drawn scrolled ogivals of acanthus leaves and pineapple motives carrying a deep pendant of the same fruit.

Height, 7 feet; width, 21 inches.

630—NINE PANELS OF ROSE-CRIMSON VELVET. FRENCH OF THE 18TH CENTURY.

Varied in sizes; dense low-pile jaspé velvet; shimmering in the light from deep rose color to darker and richer tones.

Comprising 16 yards.

631—GOLDEN YELLOW AND GREEN CUT-VELVET TABLE COVER. ITALIAN OF THE 18TH CENTURY.

Woven in cut and uncut lustrous spring green velvet with banded stripes occupied by scrolled sinuous ribbons entwined with similar pearl motived scrolls, interrupting broad stripes occupied by dainty detached sprays of flowers; on golden yellow silk ground. Trimmed with chevron patterned gold galloon.

1 yard 8 inches by 1 yard 2 inches.

632—CRIMSON DAMASK COVERLET. ITALIAN OF THE 17TH CENTURY.

Composed of five fine breadths; woven with alternating recurring vaselike infloretted acanthus leaves, supporting broadly drawn tulip and pomegranate motives and further large infloretted tulips, canopied by drooping acanthus leaves. Trimmed with crimson silk fringe.

Length, 2 yards 6 inches; width, 2¼ yards.

633—RARE EMBROIDERED SAPPHIRE-BLUE VELVET SADDLE HOUSING. SPANISH OF THE 17TH CENTURY.

Shaped housing, with leather side pieces. The lustrous velvet enriched with veritably modeled border of solid silver embroidery; displaying arabesque molded strap and leaf scrollings, spangled sprays and basket panels at corners. Portions encrusted with small shaped panels of inlaid mother-of-pearl. Trimmed with tasseled silver fringe.

634—CREAM AND CRIMSON VELVET CHASUBLE. ITALIAN OF THE 16TH CENTURY.

The orphreys, of lustrous crimson velvet toning to the color of lees of wine, show the impress of ancient embroidery now removed. The flanking panels of soft downlike cream velvet developing a pale amberish tone. Trimmed and orphreys defined with chevron patterned gold galloon.

635—TWO CREAM AND CRIMSON VELVET DALMATICS. ITALIAN OF THE 16TH CENTURY.

Similar to the preceding. The apparels in crimson velvet.

Third Afternoon

636—GREEN BROCADE COURT ROBE. ITALIAN OF THE 18TH CENTURY.

Triangular; woven with recurring yellow stripes entwined with trailing sprays of pink and cream flowers alternating with sinuous cream lacelike ribbon on a forest-green ground lightly chevroned with black. Trimmed with fan patterned gold lace.

Length, 1¾ yards; width, 2½ yards.

637—RARE GREEN CUT-VELVET CHASUBLE. ITALIAN OF THE 16TH CENTURY.

Woven with floral chevrons, enclosing at points quaint trifoliate leaves in cut velvet on lustrous silk of a lighter shade.

638—SILVER EMBROIDERED VELVET CHASUBLE. FRENCH OF THE 17TH CENTURY.

Crimson velvet orphreys display in appliqué of yellow and green damask, basketed and outlined with silver thread, a succession of varying heraldic, leaf-scroll cartouches, alternately bearing as devices large stellate motives and a vertically barred diamond shields; trimmed with crimson and gold edging. The flanking panels of lustrous jade green jaspé velvet. Trimmed with gold braid. Lined with dark green floral damask of the epoch.

639—GREEN DAMASK COPE. ITALIAN OF THE 16TH CENTURY.

Composed of four breadths and shaped hood. Spring leaf green damask, woven with recurring imbricated ogival strap motives variously occupied by pomegranates, scroll leaf motives and coronets. The orphreys of a later period, in bottle green, display running imbricated lacelike ribbons, foliage and diapered panels. Hood and orphreys trimmed with gold and green edging.

Length, 1 yard 20 inches; width, 3 yards 6 inches.

640—GOLD-EMBROIDERED AMETHYST VELVET ROBE. ITALIAN OF THE 17TH CENTURY.

Large frontal panel. Deeply V'd at neck, flaring toward foot; beautiful lustrous velvet with brilliant sheen; enriched in solid raised gold embroidery, at neck, with continuous S-scrolls and banding, the field semé with sprays of flowers, the foot with a broad border of reversing acanthus leaf scrolls sustaining generous blossoms. Lined with lavender silk.

Length, 1¾ yards; width, 2 yards 8 inches.

641—NEEDLE-PAINTED CRIMSON VELVET CHASUBLE. SPANISH OF THE
16TH CENTURY.

The orphreys display in yellow and crimson silk appliqué, outlined with gold and red on brilliant blue floral damask, beautiful arabesques of leafage, scrolled from central vases and stems bearing cornucopias, dolphin heads and fruit; these interrupted by oval medallions of figures in silks and gold threads. On the obverse the medallions occupied at crown by the Holy Father in Majesty, under the Announcing Angel, and at foot the Virgin with symbolic lilies; reverse, an archaic figure of our Lord, with lamb and cross in yellow silk appliqué, and at foot St. John in silk threads; the orphreys bordered by narrow scrolls in appliqué of yellow silk. Flanking panels of deep rich crimson velvet, shimmering with rose areas in the light. Trimmed with short crimson silk fringe.

642—BEAUTIFUL NEEDLE-PAINTED GREEN VELVET CHASUBLE. FRENCH
OF THE 16TH CENTURY.

The orphreys of green silk delicately embroidered in soft silks, crimson and gold, with charming recurring floral motives, scrolled with husks at foot; trimmed with gold and green edging. The frontal orphreys in form of a cross, with interrupting implanted figure in solid gold and silk threads, the worthy "St. Nicholas," as bishop, a quaint tub of children at his feet and a further wreathed device near foot. In the center of the straight reverse is a rayed motive of lilies. The flanking panels are of rich forest green velvet of rare shimmering quality. Trimmed with gold and green edging.

643—EMBROIDERED CRIMSON VELVET CHASUBLE. SPANISH OF THE LATE
15TH CENTURY.

The orphreys, richly embroidered in appliqué of golden yellow silk, outlined with blue cord and touched with colored silks, display leaf-scrolled arabesque panels, interrupted with smaller panel. Trimmed with gold and silver galloon.

Third Afternoon

644—NEEDLE-PAINTED CRIMSON VELVET CHASUBLE. ENGLISH OF THE EARLY 16TH CENTURY.

The orphreys display in arched niches figures of St. Peter, St. Calixtus and portion of a Saint, on the reverse; SS. Matthew and Mark on obverse; wrought in solid stitches of gold threads and silks; trimmed with raised gold bands simulating galloon. Flanking panels of rich crimson velvet fluctuating to rosy pink. Trimmed with patterned gold galloon.

645—MAGNIFICENT DRAP D'OR AND D'ARGENT CHAMPAGNE BROCADE CAPE. VENETIAN OF THE 17TH CENTURY.

Composed of three and a half breadths, woven with delightful scrolling motives of palmettes, tulips, and trailing vines, in gold, silver, delicate blue and pink on a damassé ground, accentuating and complementing the major motives. Enriched with a border of gold and silver scroll lace. Lined with soft, shell-pink silk.

Length, 1½ yards; width, 1⅔ yards.

646—RARE BLUE AND GOLD BROCATELLE COPE. ITALIAN OF THE EARLY 16TH CENTURY.

The orphreys woven with floral interlacing arabesques developing fine pomegranate motives and imbricated leafage in soft green on golden yellow. The field, in shimmering Copenhagen blue on golden yellow of great brilliance, displays banded ogivals, finely imbricated and scrolled with Gothic leafage and pomegranate motives, and enclosing remarkable conventionalized pomegranate devices, enwreathed with similar Gothic leafage and smaller pomegranates. These ogivals alternate with others, enclosing scrolls of the same character.

Length, 1 yard 17 inches; width, 2 yards 31 inches.

647—TWO UNIQUE DRAP D'OR BROCADE DALMATICS. SPANISH OF THE 17TH CENTURY.

The apparels at foot and arms, woven in gold and lustrous silks on a rich ivory ground, display most unusual scrollings in which cherubs, birds, butterflies and gay blossoms appear. The neck, front and back paneled with bands of scrolled flowers and birds similar in coloring to the apparels; the fields of ivory semé with small detached sprays of flowers. Trimmed with multicolored fringe; lined with rose-du-Barry silk.

648—UNIQUE TAPESTRY DALMATIC. ITALIAN OF THE 16TH CENTURY.

Similarly paneled front and back, displaying vertical centers in which orange-yellow floral scrolled lobed medallions appear on a flame motived ground of pink and crimson, flanked by narrow panels occupied by bulrushes growing beside water, ribbon inscriptions at crown and on one side cherubs' heads bearing a quartered shield of Leon and another; the outer panels of scrolled pineapple motives are in the colors of the center. Crowning the center of the front is the "Holy Veil of St. Veronica." Apparels at arms are similar in pattern and color to centers. Trimmed with patterned ivory silk galloon.

649—TWO CRIMSON VELVET AND DRAPE D'OR BROCADE DALMATICS. ITALIAN OF THE 16TH CENTURY.

The apparels of dainty gray d'argent cream brocade invested with series of small scrolled floral motives developing pomegranate devices, in varying pastel colors and gold. The field of deep crimson velvet shimmering with flame rose in the light. Trimmed with blue, yellow and crimson fringe.

650—TWO CRIMSON AND GREEN DALMATICS. ITALIAN OF THE 16TH CENTURY.

Composed of panels of lustrous crimson velvet, in the upper centers, inside of arm apparels and the outer flanking panels. The arm and foot apparels and the flanking of green jaspé velvet ranging from soft golden green to emerald of a rare lustre. Apparels and borders trimmed with ancient gold galloon.

651—GOLD-EMBROIDERED AMETHYST VELVET COURT MANTLE. ITALIAN OF THE 17TH CENTURY.

Deep semicircular shape, enriched in solid raised gold embroidery with broad border of reversing floral scrolls, tied with bow-knots. The field of lustrous velvet shifting in light to delicate lavender tones, semé with sprays of varied flowers. Finished with a gold embroidered band, and at crown with galloon.

Length, 4 feet 8 inches; width, 7 feet 6 inches.

Third Afternoon

652—GOLD-EMBROIDERED AMETHYST VELVET DOSSAL. SPANISH OF THE 16TH CENTURY.

Oblong; the field occupied by "The Cross" crowned with thorns, and further symbols of the Passion, executed in point d'Arras, enriched with gold and silver threads. Border of floral oval cartouches flanked by strap scrolls and square floral medallions in yellow silk and ivory drap d'argent appliqué, enriched with gold and red defining cords. Lined with floral amethyst damask. Trimmed with acorn tassels in silver, gold and plum color.

Height, 3 feet 4 inches; width, 2 feet 6 inches.

653—TWO BEAUTIFUL CRIMSON DAMASK PORTIERES. ITALIAN OF THE 17TH CENTURY.

Composed of two finely matched breadths; woven with alternating recurring vaselike infloretted acanthus leaves, supporting broadly drawn tulip and pomegranate motives and further large infloretted tulips, canopied by drooping canthus leaves.

Height, 2 yards 20 inches; width, 1 yard 6 inches.

654—EMBROIDERED CRIMSON VELVET PORTIERE. ITALIAN OF THE 16TH CENTURY.

The field of shimmering rose crimson is semé with varied vases of flowers and sprigs of blossoms in soft natural colored silks appliqué, border and straps on two sides of fine silver embroidered floral scrolls on ivory drap d'argent ground. Trimmed at foot with lattice silver fringe. Lined with crimson silk.

Length, 2 yards 8 inches; width, 1 yard 15 inches.

655—SILVER LACE AND GREEN VELVET PORTIERE. ITALIAN OF THE 16TH CENTURY.

High-pile forest green velvet fluctuating to lighter silvery tones, embellished with three broad borders on front and one at foot of open floral scroll and medallion silver lace in which gold is judiciously used. Trimmed with silver galloon on front edge.

Length, 3½ yards; width, 1 yard 14 inches.

656—VERDURE TAPESTRY PANEL. AUBUSSON OF THE EARLY 18TH CENTURY.

A tree in full foliage grows at the right and below are large crimson flowers; double guards of gray and tan.

Height, 3 feet 5 inches; width, 2 feet 9 inches.

657—ANIMAL TAPESTRY PANEL. AUBUSSON OF THE 18TH CENTURY.

A crane with outstretched wings preparing for flight stands before a pool in a rocky landscape. Charming soft coloring of blues, tans, greens and modulated ivories are relieved with browns.

Height, 2 feet; width, 3 feet 6 inches.

658—ANIMAL TAPESTRY PANEL. BRUSSELS OF THE 17TH CENTURY.

A hound stands in a landscape, his head raised in yelping before the rich blue mantle of his master. Silk and threads of gold have been judiciously introduced into the soft coloring. From a larger panel. Guards of tan and drak blue.

Height, 2 feet 4 inches; width, 3 feet 8 inches.

659—VERDURE TAPESTRY PANEL. FRENCH OF THE 17TH CENTURY.

Two trees, in which are two perched birds, rise at right from a foreground of luxuriant foliage. Woven in rich warm greens, blues, tans and brown, with a deep ivory sky seen through the trees at left. Guards of tan and brown.

Height, 4 feet 1 inch; width, 3 feet 2 inches.

660—TAPESTRY PANEL. FLEMISH OF THE 17TH CENTURY.

A huntsman with flowing cloak advance to the left, of a well-wooded landscape, his dog running before him. The warm ivories, yellow and brown in the figure and dog are relieved by the rich greens and blues of the sward and foliage; finished with a narrow black-brown guard.

Height, 4 feet 10 inches; width, 2 feet 8 inches.

661—TAPESTRY CANTONNIERE. FLEMISH OF THE RENAISSANCE PERIOD.

The crowning panel displaying finely drawn leaf scrolls terminating in eagle's head and passant leopard; the sides occupied by scrolled, fluted vases supporting husks, floral scrolls, masks, surmounted by a claw foot tripod; small blossom and scrolled entwined ribbon borders. Woven in delightful golden tones on a rich blue ground, the borders on golden grounds.

Height, 5 feet 4 inches; width, 5 feet 4 inches; depth of border, 14 inches.

Third Afternoon

662—RENAISSANCE TAPESTRY PANEL. FLEMISH OF THE EARLY 17TH CENTURY.

"A Royal Hunting Party." An uneven woodland glade is the setting for many varied activities of the chase; in the foreground a mounted cavalier and dismounted attendant approach hounds attacking a wild boar; beyond three dismounted huntsmen are rescuing a man from the clutches of a chimeric white bear; nearby a red bull attempts to hold off a pack of hounds; toward the upper right before a château is a Royal personage, promenading with a lady; further animals are seen in the glade beyond. Finished with a tawny brown guard.

Height, 6 feet 8 inches; width, 4 feet 6 inches.

663—TWO AUBUSSON VERDURE TAPESTRY PANELS. FRENCH OF THE 18TH CENTURY.

In one, two large trees rise from amid broad-leaved flowering peonies in the foreground and embower a small walled domain beyond. The other similar, with one tree woven with rich greens, ivory, pink, brown, tan and subdued blues. Finished with narrow, dark blue borders.

Height, 7 feet 3½ inches; width, 3 feet 2 inches.

664—VERDURE TAPESTRY PANEL. FLEMISH OF THE 17TH CENTURY.

Varied groups of trees rise to left and right of a flowered foreground and give a vista of distant wooded hills and habitations. Woven with deep ivories, tans, greens, and blues. Distinguished wide borders in similar colors display scroll cartouches enclosing small landscapes in centers and oval floral medallions at corners, with beribboned clusters of flowers filling the intervening spaces. Finished with broad inner guards of yellow, brown and black and blue outer defining bands.

Height, 9 feet; width, 7 feet 3 inches.

665—VERDURE TAPESTRY PANEL. FLEMISH OF THE 17TH CENTURY.

Companion to the preceding. Center with rearranged foliage and bird. (All outside edges of borders need repairs.)

Height, 8 feet 7 inches; width, 5 feet 4 inches.

666—FIVE PANELS OF TOILE DE JOUY. FRENCH OF THE 18TH CENTURY.

Printed in rose-red with an all-over square hatched lattice with fan rosettes at intersections and three imposed vertical motives composed of recurring circular medallions of classic warriors and pendant oblong panels, enclosing Fox and a Sheep, from “La Fontaine’s Fables,” and surmounted by seated sphinx; the second, rosettes and winged heads of Mercury alternating; the third, of oval medallions with pointed imbricated ends, enclosing subjects, “Cupid binding Venus.”

<i>Heights</i>	<i>Widths.</i>
7 feet 4 inches.	1 foot 6 inches.
8 feet 6 inches.	16 feet 8 inches.
8 feet 6 inches.	4 feet 2 inches.
8 feet 6 inches.	1 foot 5 inches.
4 feet 6 inches.	1 foot 1 inch.

EVENING SESSION

WEDNESDAY, DECEMBER 10, 1919

AT THE AMERICAN ART GALLERIES

BEGINNING AT 8:30 O'CLOCK

CATALOGUE NOS. 667 TO 715

FRENCH SCHOOL

16TH CENTURY

667—THE ANNUNCIATION

(Illuminated Gouache on Parchment)

Height, 7 $\frac{7}{8}$ inches; width, 5 inches.

The Virgin, wearing a golden embroidered blue mantle, seated on a decorated throne at right, the announcing angel at left carrying the dove; above amid the celestial choir in the clouds is the Holy Father in Majesty.

FRENCH SCHOOL

16TH CENTURY

668—THE VIRGIN MEETING ST. ANNE

(Illuminated Gouache on Parchment)

Height, 7 $\frac{7}{8}$ inches; width, 5 inches.

The Holy Virgin in rich blue hooded mantle meets St. Anne in the foreground of a hilly landscape crested with a turretted and walled castle. She is attended by St. Joseph and two angels, St. Anne by two young women in rich medieval costume.

FRENCH SCHOOL

16TH CENTURY

669—THE ANNUNCIATION TO THE SHEPHERDS

(Illuminated Gouache on Parchment)

Height, 7 $\frac{7}{8}$ inches; width, 5 inches.

Shepherds and shepherdesses are grouped with their flocks of sheep and dogs on the greensward and a youth at left foreground bends down to drink at a gushing spring; at right distance are habitations with surrounding wattled folds and further sheep; at center and left a castle and hilly landscape. The company salute the announcing angel in the sky who bears a ribbon inscribed: "Gloria in Excelsis."

FRENCH SCHOOL

16TH CENTURY

670—THE PRESENTATION OF THE VIRGIN IN THE TEMPLE

(Illuminated Gouache on Parchment)

Height, 7 $\frac{7}{8}$ inches; width, 5 inches.

The Blue Robed Virgin sits on a daisied gilded throne in a columned and domed temple. The rayed dove, as the Holy Spirit, descending upon her. Grouped round are aged doctors and other personages.

FRENCH SCHOOL

16TH CENTURY

671—THE FLIGHT INTO EGYPT

(Illuminated Gouache on Parchment)

Height, 7 $\frac{5}{8}$ inches; width, 5 inches.

The Blue Robed Virgin, carrying the Infant Saviour, rides on an ass, which St. Joseph leads at left, various personages appear just beyond and through two groups of trees a medieval chateau appears. A small bull is partially seen at right front gazing at a broken columned idol.

FRENCH SCHOOL

16TH CENTURY

672—THE ROAD TO CALVARY

(Illuminated Gouache on Parchment)

Height, 7 $\frac{5}{8}$ inches; width, 5 inches.

The Saviour with gyved hands walks in the centre foreground of a hilly landscape disclosing Jerusalem in the distance. Judas at right carrying his money-bag salutes our Lord; behind is a crowd of mocking Roman soldiery.

FRENCH SCHOOL

18TH CENTURY

673—"HEAD OF NORMAN PEASANT GIRL"

(Pastel)

Height, 12 $\frac{3}{4}$ inches; width, 9 inches.

Profile to right, wearing a high sloping lawn, lace trimmed head-dress and orange shawl.

ITALIAN SCHOOL

17TH CENTURY.

674—"A BUSY SEAPORT"

(Gouache)

Height, 4 $\frac{1}{2}$ inches; length, 6 inches.

In the foreground many persons are engaged in the activities of embarkation, much shipping is near the shore; beyond across the bay a castle, other buildings and a range of blue hills.

PHILIP WOUVERMAN

DUTCH: 1619—1668

675—A BLACK AND WHITE MARE

(On oak panel)

Height, 4½ inches; length, 5 inches.

A heavy Flemish mare standing in profile, grazing; a gleam of golden sunlight strikes a patch of white across its back, relieving the surrounding gloom.

FLEMISH SCHOOL

15TH CENTURY

676—ST. BRUNO

(On wood panel)

Height, 10¾ inches; width, 7⅞ inches.

The tall brown habited figure of the Saint stands on a walled and tiled terrace, holding a long staff and contemplating a crucifix which he clasps to his breast. Beyond a cathedral city is seen at the foot of ragged rocky hills.

CATALONIAN SCHOOL

SPANISH OF THE 16TH CENTURY

677—ST. CATHERINE OF SIENNA

(On wooden panel)

Height, 16¼ inches; width, 10½ inches.

The Saint is seated before a gilded illuminated wall on a raised bench, she wears a yellow-red robe with an olive green drapery spread over her lap on which is missal and symbols. She carries a palm branch in her left hand.

PORTUGUESE SCHOOL
EMPIRE PERIOD

678—PORTRAIT OF THE DUCHESS X

(Canvas)

Height, 16 inches; width, 13½ inches.

Half length facing front, head slightly to right, wearing curly hair dressed high at back, blue and white silk dress with red and blue sash. Oval in oblong frame.

SPANISH SCHOOL
17TH CENTURY

679—"MADONNA AND CHILD"

(Canvas)

Height, 25 inches; width, 23¾ inches.

The Holy Mother, seated in ample robes of dull grey, yellow and crimson, holds the Holy Child to her breast; St. Joseph in shadow at right.

CATALONIAN SCHOOL
SPANISH OF THE 15TH CENTURY.

680—CHRIST AND THE EMBLEMS OF PASSION

(Canvas mounted on arched wood panel)

Total Height, 26¾ inches; width, 20¼ inches.

The Suffering Saviour seen at half length, rising from the tomb, wounded with cruel thorns, His hands and side pierced; a gilded nimbus about His head, a greenish background exhibits the various implements of the Passion, and at left the head of Judas, at right arm of St. Peter supporting a rooster. Crowned with a contemporary gilded and illuminated tracery arch and cornice.

GARCIA RAMOS
SPANISH: 17TH CENTURY

681—"FLOWERS AND FRUIT"

(Canvas)

Height, 32 inches; width, 26 inches.

In an arched niche is an elaborately sculptured vase, supporting a large bouquet of varicolored flowers and a bunch of grapes; at its foot a bird's nest with eggs and two dead birds.

BARASSO
CATALONIAN: 15TH CENTURY

682—"ST. ANDREW"

(On wooden panel)

Height, 35 inches; width, 26½ inches.

The Saint spread on his traditional cross nude save a loin cloth, a golden nimbus round his head, is being tortured by two brutal executioners. In the background is a group of noble personages standing before a prison gateway.

J. RUPALLEY
FRENCH: 18TH CENTURY

683—PORTRAIT OF DOCTEUR SILVESTRE

(Canvas)

Height, 30 inches; width, 25½ inches.

Half length, turned to left writing at a small table, head facing spectator, wearing gray wig, black coat with lace jabot and ruffles at wrists. Inscribed on back of canvas "Peint a Bayeux p.f.a.m. J. Rupalley, en 1773 Docteur medicin né a Bayeux en 1729."

DUTCH SCHOOL

17TH CENTURY.

684—STILL LIFE

(Canvas)

Height, 29 inches; width, 24 inches.

A table is elaborately spread with a vase of flowers, a covered silver urn, a large gold watch, an ornate vase, together with an oval miniature and a Rembrandt print in black and white placed on a crimson drapery.

CLAUDE JOSEPH VERNET

FRENCH: 1714-1789

685—"LE GRAND NAUFRAGE"

(Canvas)

Height, 22 inches; length, 31½ inches.

The foreground occupied by spray dashed, jagged rocks on which groups of half nude mariners and their passengers are struggling to rescue their companions from a vessel driven by the black storm on the coast; at left cliffs crested with an ancient castle, in the offing further vessels. Overhead a lurid sky, panoplied with dense wind-driven clouds. Engraving of same by G. S. de Flumet.

From the Collection Abadie, Bordeaux, France.

CLAUDE JOSEPH VERNET

FRENCH: 1714-1789

686—"LA GRANDE TEMPETE"

(Canvas)

Height, 22 inches; Length, 31½ inches.

A similar composition to preceding. Engraving of same by G. S. de Flumet.

From the Collection Abadie, Bordeaux, France.

FRENCH SCHOOL

18TH CENTURY.

687—(Two) "PASTORALES"

(Canvas)

Height, 38 inches; width, 33 inches.

(A) In a wooded glade a court beauty in Louis XVI costume is consulting her mirror, a beau discovers her from behind a tree.

(B) Companion to preceding. Gallant makes his devoirs to his lady.

NICHOLAS POUSSIN

FRENCH: 1594-1665

688—"UNE PASTORALE"

(Canvas)

Height, 30 inches; length, 36 inches.

A youthful shepherd wearing a plumed red cap and dark brown drapery thrown over his shoulder and loins rests against a tree on the left of a romantic landscape, his flock of sheep and goats are round him and a large dun bull is partially seen at right.

FLEMISH SCHOOL

16TH CENTURY

689—"DOLOROSA"

(On panel)

Height, 34 inches; width, 26 inches.

Three-quarter length, facing toward left. The Holy Mother, bent with grief and sorrow, habited in a close fitting head dress of fine linen and a dull drapery, a red dress with ample mantle of soft blue over her shoulders.

CERVERA

SPANISH: 17TH CENTURY

690—Four Paintings

SCENES FROM CERVANTES' NOVEL, DON QUIXOTE

(Canvas)

Height, 31 inches; width, 25 inches.

The panels simulate old wooden closet doors, each as with two engravings tacked to the panels, at the side near the foot various implements, bottles, scissors and addressed envelopes. The scenes embrace "The Knight on his Journeys Sancho Panza," variously in landscapes and two seascapes. Painted in monochrome with the doors and implements in dull colors.

FRENCH SCHOOL

18TH CENTURY

691—Two Paintings

CHINESE DOMESTIC PLEASURES

(Canvas)

Height, 17½ inches; length, 23 inches.

(A) Several Chinese dignitaries are seated on a palace veranda, absorbed in chess, approaching them from the wooded landscape is a group of ladies and children.

(B) In a highly decorated interior two persons are playing a game of chance, two children frolicking nearby and at a draped doorway a young Chinese enters smoking a long opium pipe.

FRENCH SCHOOL

18TH CENTURY

692—"CHINESE PALACE INTERIORS" (Two)

(Canvas)

Height, 17½ inches; length, 23 inches.

(A) Group of Chinese ladies of the Court, two seated on a lounge and one standing, in a richly decorated apartment off the piazza of a country place.

(B) A somewhat similar group, one reading to her companions.

SCHOOL OF ANTONIO MORO
DUTCH OF THE 16TH CENTURY

693—PORTRAIT OF DONNA ISABEL BORBON

(Canvas)

Height, 23 inches; width, 18½ inches.

Bust length, facing slightly to right, wearing high beribboned head dress, large Vandyke reticule, lace ruff and gold striped embroidered grey silk dress, enriched with double jewelled chain and large pendant. Inscribed at top of canvas: D. Isabel Borbon, R. Espano.

FLEMISH SCHOOL
17TH CENTURY

694—"STILL LIFE." (Two)

(Canvas)

Height 22½ inches; width, 18½ inches.

(A) Spread over a blue velvet draped table are bunches of grapes and pears, a music score and a dish of partly pared lemons, melon and figs.

(B) A basket of flowers and red cherries with celery and peaches in the foreground.

DUTCH SCHOOL.
17TH CENTURY

695—FOUR DECORATIVE PAINTINGS

(Canvas)

Height, 14½ inches; length, 21¾ inches.

Variously exhibiting groups of Dutch boors: "Playing Cards in an Old Kitchen;" "A Mêle in which Three Women Interfere and Are Spectators;" "The Return from the Mêle;" "Playing Cards in Landscape with Attendant Spectators and Horsemen."

UMBRIAN SCHOOL
ITALIAN OF THE 16TH CENTURY

696—"ELEVATION OF THE HOST"

(On wood panel)

Height, 18¼ inches; width, 16 inches.

A cardinal, wearing crimson dalmatic and golden and yellow cope, kneels before an altar performing his office, two attendants in yellow hold his cope, at left is an acolyte and in the rear many kneeling bishops and other clerics are seen. The scene transpires in a vaulted and columned private chapel. On the white linen covered altar are spread the sacred vessels and at rear is a crucifix with our Lord seated at its base.

FRANCISCO GUARDI
ITALIAN: 1712-1793

697—"ROMAN RUINS"

(Canvas)

Height, 10½ inches; width, 8 inches.

In the foreground a lake with several peasants, fishing before a columned temple, supporting a statue of Aphrodite in its frontal niche; at left a domed church; at right a flight of steps with two men in conversation on its landing.

JOHN MEMLING
FLEMISH: 1440-1449

698—LANDSCAPE AND FIGURES

(On wooden panel)

Height, 6¾ inches; width, 5½ inches.

On a road winding from right to a wooden church in center, three packmen, two curiously mounted on giraffes, advance to a group of personages standing on the sloping bank of a duck pond at left.

ALEXANDER FRANCOIS DESPORTES

FRENCH: 1661-1743

699—"DEER HUNTING"

(Canvas)

Height, 12½ inches; length, 16¼ inches.

Three variously colored hounds are up with an almost stricken deer; rough foreground with pools of water and an old tree at left, with woods beyond and hills in right distance.

[Illustrated]

FRANCISCO GOYA LUCIENTES

SPANISH: 1746-1828

700—PORTRAIT OF QUEEN MARIA LOUISE OF SPAIN

(Ivory miniature)

Height, 8⅝ inches; width, 6 inches.

The mannish Queen stands on a balcony under a tree, wearing a rose in her black hair, a lace mantilla and a black velvet robe.

FLEMISH SCHOOL

16TH CENTURY

701—LA JOUEUSE DE MADOLINE

(On wooden panel)

Height, 17¾ inches; width, 12½ inches.

A buxom young woman seen at three-quarter length, seated at a table whereon is a music score and a large golden Renaissance pinnacled vase; she wears jewelled medieval robes and hooded cap and is assiduously playing her mandolin. Through a lattice window at left a city situated on a green hillside is seen.



699—"DEER HUNTING"

BY

ALEXANDER FRANCOIS DESPORTES.

FLEMISH SCHOOL

15TH CENTURY

702—VIRGIN AND CHILD

(On wooden panel)

Height, 17¼ inches; width, 12½ inches.

Holy Mother, of serene, slightly downcast countenance to right, seen at half length, wearing a rich embroidered deep crimson robe vested with fine linen. Her long wavy hair falling far over her shoulders. She clasps the partially white robed Infant to her open breast. Gilded illuminated nimbi and chevron and scrolled background.

[Illustrated]

SCHOOL OF REMBRANDT

DUTCH: 17TH CENTURY.

703—PORTRAIT OF AN OLD PEASANT WOMAN

(Canvas)

Height, 17½ inches; width, 13½ inches.

Bust length, facing slightly to left, wearing a white kerchief over her head, dark brown bodice and a white lawn scarf at her throat.



702—VIRGIN AND CHILD.
FLEMISH SCHOOL: 15TH CENTURY.

ITALIAN SCHOOL

15TH CENTURY.

704—"VIRGIN AND CHILD"

(On wooden panel)

Height, 20 inches; width, 14 inches.

The Holy Virgin seen at three-quarter length facing front with contemplative downcast countenance, seated in the foreground of romantic rocky landscape. She wears a dull lavender pleated vest over a cream linen robe, a veil falling over her closely coifed hair; over her left shoulder and across her lap a rich crimson mantle with which she swathes the nude Infant Saviour, seated at her right and clasped gently to her side.

[Illustrated]

KAUFFERMAN

GERMAN: LATE 16TH CENTURY

705—ST. MARY MAGDALENE

(On wooden panel)

Height, 6 inches; length, 8½ inches.

The recumbent Saint wearing a swathed and hooded pale blue mantle contemplates the crucifixion at the left foreground; with one hand she holds open the pages of a missal, a symbolic vase of ointment is before her; behind are shadowed brown rocks disclosing at right a steeply rising roadway with personages advancing to a conventual building cresting its height; beyond in the far distance is the vista of a romantic landscape.



704—"VIRGIN AND CHILD"

PERUGIAN SCHOOL: ITALIAN OF THE 15TH CENTURY.

KAUFFERMAN

FLEMISH SCHOOL: 16TH CENTURY.

706—THE CRUCIFIXION

(On wooden panel)

Height, 12¼ inches; width, 9½ inches.

The inscribed cross is before a dark lowering sky with the sun faintly seen in the upper left. Christ, nude save a loin cloth, sways in His agony; the sorrowful Magdalene clasps the foot of the cross, before her a skull and cross bones; at left stands the Holy Mother robed in dull crimson and green. St. Joseph of Arimathea stands at right.

From the Collection Goyena Seville, Spain.

[Illustrated]



706—THE CRUCIFIXION
BY
MATTHIAS GRUNEWALD

SCHOOL OF LANCRET

FRENCH: 18TH CENTURY

707—"THE MUSIC LESSON"

(Canvas)

Height, 14 inches; width, 13¼ inches.

A young court beauty is seated, in pink and cream satin gown on a balcony, turning the pages of a music score; before her a gallant in pink and blue is tuning a mandolin. "Un tableau de présent de Cour."

From the De Goncourt Collection.



707—THE MUSIC LESSON

BY

ANTOINE WATTEAU

FRANCESCO ZURBARAN

SPANISH: 1598-1662

708—PORTRAIT OF A PRIEST

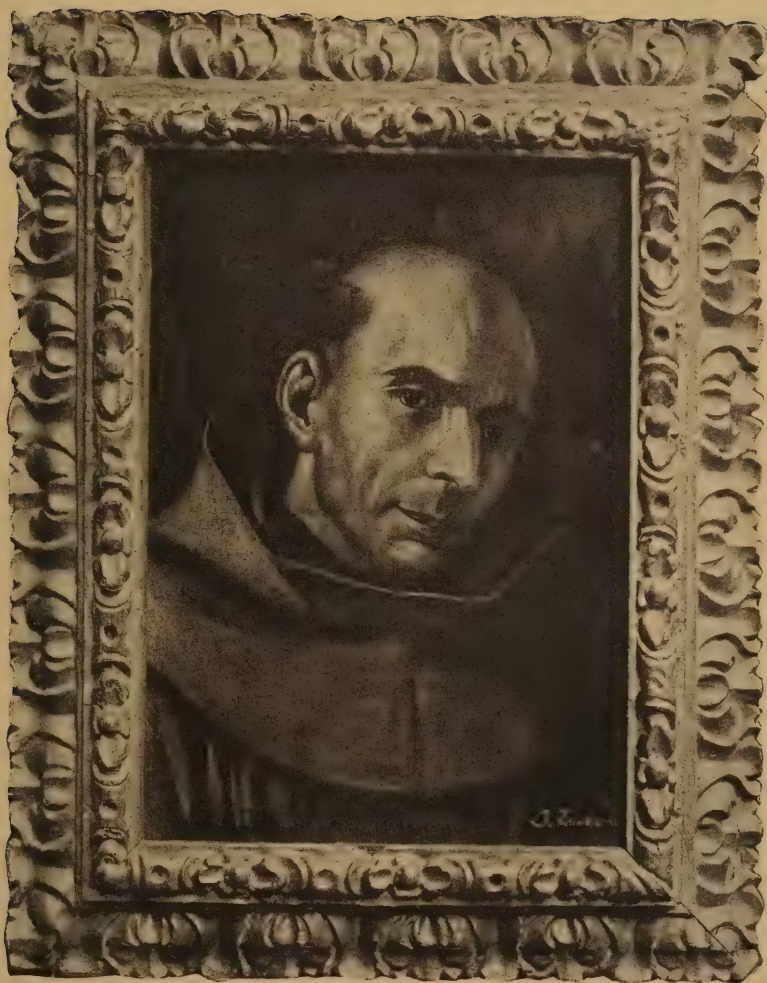
(On canvas)

Height, 19 $\frac{1}{8}$ inches; width, 13 $\frac{1}{2}$ inches.

Bust length of an ascetic; the head slightly inclined downward to right; a clean shaven, vigorous, middle aged man wearing dark gray habit.

Signed at lower right, F. Zurbaran.

[Illustrated]



708—PORTRAIT OF A PRIEST

BY

FRANCESCO ZURBARAN

FLEMISH SCHOOL

16TH CENTURY.

709—PORTRAIT OF A YOUTH

(On wooden panel)

Height, 11 $\frac{3}{8}$ inches; width, 8 $\frac{3}{8}$ inches.

Bust length, facing front, head slightly turned to left, wearing a crimson bandeau round his chestnut hair, an oval pleated linen ruff at neck and black quilted jacket. A clear complexioned, open eyed serious lad.

[Illustrated]



709—PORTRAIT OF A YOUTH.

BY

CORNELIUS DE VOS.

ADRIAN ISENBRANDT

FLEMISH : *Circa 1490-1551*

710—THE VIRGIN AND CHILD

(On wooden arched panel)

Height, 14 inches; width, 9¾ inches.

The beautiful Virgin is seated on a slight eminence in the foreground under an olive tree. She wears a linen vested blue robe and wondrous crimson mantle falling from the shoulders with ample folds over her lap and feet. She holds the nude Infant on a linen drapery to her open breast. A winding pathway is in the middle distance, occupied by personages advancing to two noble habitations; beyond is a walled domain and ranges of distant blue hills. Warm sunlight suffuses the landscape.

This painting is of the same admirable technique, glowing quality and of exactly the same provenance as a pendant painting bought at the same time and place by the present owner, of which herewith is an extract from the sales catalogue, wherein it was illustrated.

The collection of Mons. M. Marzell de Nêmes de Budapest, Paris, 1913.

“Provient du Convent des Carmélites de Salamanque auquel il avait été offert en 1630 par Maria Van Mol, d’Anvers, veuve du secretaire principal du Statthalber de Flandre, Almancieidor; plus tard Maria Van Mol devint nonne dans le dit convent. Exposé à Dusseldorf, au Musée de la Ville 1912 Catalogue No. 23.”

From the Convento de Carmelites, Salamanca, Spain.

[Illustrated]



710—THE VIRGIN AND CHILD

BY

ADRIAN ISENBRANT

EL GRECO (DOMINICO THEOLOPULI)

CRETAN CIRCA: 1545-1614

711—"ST. VERONICA'S VEIL"

(On canvas)

Height, 19¾ inches; length, 25¾ inches.

The sublime head of our Saviour wearing dark, long curly hair and beard and a crown of cruel thorns, facing front, is presented on the creamy white veil of the illustrious Saint; the veil is bordered with bands of blue and yellow and is suspended by nails against a green-black background. Executed in monochrome during El Greco's best period.

Signed at lower right: ΟΑΜΗΝΙΚ ΟΓΟΦΚΟΩΧΑΟ ΥΕΩΟΚ

[Illustrated]



711—ST. VERONICA'S VEIL

BY

EL GRECO (DOMINICO THEOLOCOPIA.)

ITALIAN SCHOOL

14TH CENTURY.

712—"MARRIAGE OF ST. CATHERINE"

(On pointed arched wooden panel)

Height, 49 inches; width, 27½ inches.

The Holy Virgin seated and wearing a crimson robe and a gold embroidered bordered mantle of green, fitting closely over her head and falling over her lap to feet, holds the Infant Saviour robed in greenish cream on her right knee. St. Catherine, crowned and robed in green with a brilliant red mantle from shoulders to feet, stands at right proffering her right hand to the Infant Saviour, who holds out a ring. At left and right foot are pairs of angels of the celestial choir, variously robed and playing different ancient stringed instruments. The Nimbi of all the figures are illuminated with gold. Background of brown, red and gold pomegranate patterned drapery.

From the collection of the Comte de Chaves, Madrid.



712—MARRIAGE OF ST. CATHERINE

BY
DI NUZIO.

713—BARASSO

CATALONIAN: 15TH CENTURY

(Altar frontal within original illuminated carved Gothic frame)

Height, 29 inches; length, 45 inches.

Left panel discloses in the foreground two monks lowering the body of St. Peter Nolasco to his tomb, beyond is a rocky landscape giving a vista of a Tournament before a Palace. Right panel depicts the interior of a crypt, with the rail enclosed shrine of the worthy Saint at right, the halt, the sick and the maimed approach from left to pray for relief.

SCHOOL OF BOUCHER

FRENCH: 18TH CENTURY

714—"CUPIDS AT SPORT" (Two)

(Canvas)

Height, 44 inches; width, 32 inches.

Groups of three winged cupids variously reclining and half flying; in one, toying with a basket of grapes; in the other playing with doves. Painted in blue monochrome. In carved shaped and scrolled frames, with leaf and shell pediments; finished in cream lacqué.

Bought from the ancient "Atelier of Boucher."

[Illustrated]



714—

CUPIDS AT SPORT
SCHOOL OF BOUCHER: FRENCH 18TH CENTURY.



SCHOOL OF JAN VAN EYCK
FLEMISH OF THE 15TH CENTURY

715—"THE ENTOMBMENT" (ALTAR FRONTAL)
(Illuminated Tempera. On wooden panel)

Height 6 feet 6 inches; length, 1 foot 6 inches.

Composed of five panels; in the center our Lord seen at half length rising from the tomb, St. John holds his right hand and St. Mary his left. The flanking panels are occupied at right by richly vested figures of St. John and St. Catherine of Sienna; at left by the probable donors, the Duke of Burgundy and his Duchess. The robes of the figures are mostly of crimson enriched with illuminated gilding, the background of bluish gray below with gilding above.

FOURTH AFTERNOON'S SALE

THURSDAY, DECEMBER 11, 1919

AT THE AMERICAN ART GALLERIES

BEGINNING AT 2:30 O'CLOCK

CATALOGUE NOS. 716 TO 881

TEXTILES

Sixteenth, Seventeenth and Eighteenth Centuries.

716—CRIMSON VELVET WAFER HOLDER. ITALIAN OF THE 16TH CENTURY.

Both sides of lustrous close-pile velvet; trimmed with crimson and cream silk cord and four tassels to match. Lined with blue silk.

717—DRAP D'OR BROCADE STOLE. FRENCH OF THE 18TH CENTURY.

Richly woven with broad golden leaves sustaining minute flower sprays; lappets of differing patterns, trimmed with gold galloon and fringe.

718—RARE EMBROIDERED CREAM SILK STOLE AND MANIPLE. ENGLISH OF THE 17TH CENTURY.

Extra long band wrought with a great variety of English wild-flowers, birds and strawberries in brilliant colors on ivory silk; rose pink lappets trimmed with patterned gold galloon of a later period. Probably worked by an English refugee in Spain.

Fourth Afternoon

- 719—DRAP D'OR GREEN VELVET MANIPLE. VENETIAN OF THE GOTHIC PERIOD.

Woven with floral scrolls in gold bouclé green velvet on a golden drap d'or ground. Trimmed with gold and green edging.

- 720—SEVEN BROCADE STOLES AND MANIPLES. SPANISH OF THE 17TH CENTURY.

(A) Two stoles and three maniples, woven with floral scrolls in blue, green and ivory on a lustrous flame coral ground.

(B) Two maniples; one green damask and one striped Louis XVI green brocade.

- 721—TWO GOLD-EMBROIDERED STOLES. SPANISH OF THE 16TH CENTURY.

The lappets display lobed conventionalized pomegranate motives on amethyst velvet; the bands, entwined scrolls of acanthus leaves on wine-colored velvet.

- 722—APPLE-GREEN VELVET BELL BAND. ITALIAN OF THE 16TH CENTURY.

Woven with a soft lustrous pile in delicate apple-green deepening to richer tones.

Length, 2¾ yards; width, 3 inches.

- 723—PAIR OF SILK MITTENS. SPANISH OF THE 18TH CENTURY.

Woven on the palms and backs with conventionalized floral motives in pale blue, black, green, yellow and ivory on a deep crimson ground; wrists of varied geometric stripes in the same coloring.

- 724—BLACK FELT CHAPEAU. FRENCH OF THE REVOLUTIONARY PERIOD.

Broad, round-brimmed furry hat, turned up at front and laced with black velvet. Trimmed with velvet band, colored chenille and streamers.

- 725—EMBROIDERED VELOURS BAG. SPANISH OF THE 17TH CENTURY.

Fan-shape with curved foot, trimmed with gold fringe; on both sides appliqués of similar arabesques in drap d'argent on dull peach ground.

- 726—LARGE CRIMSON DAMASK WORK BAG. ITALIAN OF THE 17TH CENTURY.

Oblong; woven with large bouquet of flowers and infloretted acanthus leaves. Top eyeletted and furnished with double draw-cords and tassels. Trimmed at foot with two large silk tassels. Lined with crimson silk.

Length, 30 inches; width, 21 inches.

- 727—FOUR RARE YELLOW CEREMONIAL TASSELS. ITALIAN OF THE 17TH CENTURY.

Latticed and ruffed bell-shaped bodies, with festooned tasseled skirt. Long connecting cords to match.

- 728—UNIQUE SET OF DRAPED CRIMSON AND GOLD CARDINAL'S TASSELS. FRENCH OF THE 16TH CENTURY.

Six tassels, draped with connecting crimson cords. Body with latticed gold shaft; finely chevroned crown and base; the skirt overcast with gold thread and yellow silk fringe.

- 729—UNIQUE SET OF DRAPED CREAM AND GOLD SILK CARDINAL'S TASSELS. ITALIAN OF THE 17TH CENTURY.

Nine tassels, draped with cord in three festoons; two pendants tassels to each. Chevroned, pear-shaped crown; drum body, ruffed at top; particolored flounce.

- 730—UNIQUE SET OF DRAPED CREAM AND GOLD SILK CARDINAL'S TASSELS. ITALIAN OF THE 17TH CENTURY.

Similar to the preceding.

- 731—FOUR LARGE CEREMONIAL TASSELS. SPANISH OF THE 17TH CENTURY.

Bell-shaped bodies, with knitted cream lattice over gilded foil; baluster tops; skirt of gold and cream silk fringe; connected with cords and buttons in pairs.

- 732—BEAUTIFUL SET OF GREEN AND GOLD CARDINAL'S TASSELS. SPANISH OF THE 16TH CENTURY.

Grouped in threes, with draped connecting cords. Scrolled pear-shaped pinnacle; ruffed lattice drum body, with green and gold flounce.

Fourth Afternoon

733—FIVE UNUSUAL BLEU-DE-CIEL CEREMONIAL TASSELS. ITALIAN OF THE 17TH CENTURY.

Curious hatched body ruffed at crown and foot with Tussock silk tasseled skirt; connecting cords for same.

734—FOUR RARE PURPLE AND GOLD BANNER TASSELS. SPANISH OF THE 16TH CENTURY.

Purple silk, with gold lattice bell-shaped body and overcast skirt; with gold chevroned pear-shaped terminal; held by a ball in pairs to long purple cords.

735—TWO BEAUTIFUL CRIMSON AND GOLD SILK CEREMONIAL TASSELS. ITALIAN OF THE 16TH CENTURY.

Chevroned bell-shaped body, with tasseled skirt and three similar pendant tassels. Connected by cords of crimson.

736—TWO BROCATELLE AMICES. ITALIAN OF THE RENAISSANCE PERIOD.

Scroll-shaped, woven with pineapple and floral motives in dull blue and cream on a golden silk ground. Trimmed with lavender and gold fringe.

737—FOUR GROS-POINT BORDERS. FRENCH OF THE 18TH CENTURY.

Enriched with recurring scrolled floral motives in blue, tan, and ivory on red ground; blossom borders at sides on ivory grounds.

Two lengths of 30 inches and 21 inches; depth, 9 inches.

738—UNIQUE EMBROIDERED CREAM-SILK WAFFER HOLDER. SPANISH OF THE 17TH CENTURY.

Displaying a "Pelican in Piety"; body and wings and lattice of nest on which the bird stands, in gold threads; corners scrolled with rose sprays. Executed in colored silk, trimmed with patterned gold galloon.

739—SMALL TAPESTRY CUSHION COVER. FLEMISH OF THE 17TH CENTURY.

"Cupid Kneeling, Unwinding the Cords of Fate." Soft-toned tans, browns, blues and ivories on lustrous golden yellow silk ground.

18½ inches square.

740—TAPESTRY CUSHION COVER. FLEMISH OF THE 17TH CENTURY.

Displaying, within an oval cartouche with scrolled corners, an archaic landscape occupied by a solitary tree before a lake flanked by château; woven with blue predominating over the soft ivories, greens, pink and yellow.

21 inches by 17 inches.

741—TAN VELVET COVERED BOX. SPANISH OF THE 16TH CENTURY.

Slightly domed lifting top, enriched in parts with old gold lace of the period and mounted with gilded wrought-iron hasp, pillared padlock plate, curious swan dragon neck fastening hooks and lifting handle.

Height, 7½ inches; width, 17 inches; depth, 11 inches.

742—TWO BOUCLE DRAP D'OR AMICES. VENETIAN OF THE 15TH CENTURY.

Scrolled shape; the golden ground sustains floral scrolls entirely executed in bouclé d'or. Trimmed down center and border with raised gold embroidery simulating galloon; finished with silk edging; one with crimson cord and tassel.

743—PALE BLUE BROCADE HOOD. VENETIAN OF THE 17TH CENTURY.

Hood of a cope, displaying a highly conventionalized floral bouquet on a scrolled lace background; woven in cream, pink and green on a shimmering blue field. Trimmed with old pink and cream lattice silk fringe.

Height, 21 inches; width, 23 inches.

744—GOLD-EMBROIDERED BLUE SILK GOTHIC HOOD. ENGLISH OF THE 16TH CENTURY.

Shield shape, with central standing figure of St. Philip, habited as monk, carrying cross and missal; field semé with stars, within a finely lobed medallion emitting scrolled Gothic leafage and flowers as a border; finely wrought in solid raised gold threads with touches of silver and the features in colored silks. Finished with an embroidered galloon border and with some of the remaining portions of ancient multicolored silk fringe.

Height, 13 inches; width, 13 inches.

Fourth Afternoon

745—NEEDLE-PAINTED CARTOUCHE. SPANISH OF THE 16TH CENTURY.

Oval center, depicting "Our Lord" appearing to two souls in purgatory; solidly executed in soft-colored silk threads enriched with silver; open strap scroll cartouche of pink, green and blue silks appliqué demarked and enriched with silver cord. (Imperfect.)

Height, 25½ inches; width, 24 inches.

746—SILVER EMBROIDERED CRIMSON VELVET MISSAL. ITALIAN OF THE LOUIS XV PERIOD.

An irregular scrolled shield within an oblong panel, leaf scrolled at corners and executed in raised silver threads, is displayed on both sides. The obverse further enriched with crozier and mitre and a central pear-shaped shield charged with the figure of a Bishop, standing and crested with a Cardinal's hat wrought in pale silks.

Height, 11½ inches; width, 8 inches.

747—TAPESTRY BORDER. FLEMISH OF THE 17TH CENTURY.

Enriched with a broad trailing spray of tulips, roses and lilies in soft natural colors amid leafage of greens, ivories and rich blue on a deep tawny black ground; edged with tan.

Length, 11½ yards; depth, 10 inches.

748—NEEDLEWORK PICTURE. FRENCH OF THE EMPIRE PERIOD.

Circular, displaying in rare velvet stitch and colored beads a basket filled with a bouquet of loose flowers. In soft pastel shades, the basket beaded in blue, black, yellow and dull red. On white silk ground, glass matted in black with gilded scrolling. In ancient gilded Empire frame.

13 inches square.

Note: Original vendors' trade advertisement of "Hoeth", etc., pasted on back.

749—GOTHIC EMBROIDERED CRIMSON VELVET DOSSAL. ITALIAN OF THE 15TH CENTURY.

Lustrous velvet, enriched with central monogram I.H.S. and border of leaf scrolls in appliqués of yellow drap d'or.

Height, 18 inches; width, 15 inches.

750—EMBROIDERED AMETHYST VELVET DOSSAL. VENETIAN OF THE 16TH CENTURY.

Composed of three gallooned trimmed panels, exhibiting at center foot a figure of St. Jude standing in a columned niche. Wrought solidly in gold threads and colored silks on crimson velvet; above and in flanking panels are lobed conventionalized pomegranate motives in gold. Lined with ancient floral striped silk.

20 inches square.

751—GOLD NEEDLE-PAINTED FRAGMENT OF AN ORPHREY. ITALIAN OF THE 16TH CENTURY.

Displaying in solid threads of gold, lightly touched with silks, an oval medallion scrolled with griffons and enclosing three-quarter-length figure of Saint John the Baptist.

Height, 14 inches; width, 9½ inches.

752—GOLD-EMBROIDERED FRAGMENT. ITALIAN OF THE 16TH CENTURY.

Exhibiting the figure of St. John in classic garb bearing a pennon and mounted on a rearing charger. Wrought solidly in dull silks and threads of gold on dull crimson damask background.

Height, 25¾ inches; width, 23 inches.

753—RARE PETIT POINT PICTURE. ENGLISH OF THE STUART PERIOD.

"Barnyard and Landscape." At left and right before farm buildings are various hands engaged in their activities among animals and birds; in the center the ground gently rises to woodland. A very beautiful floral scroll border, in which the Elizabethan pansy and the Tudor rose occur, finishes the foot and two sides. Executed in rich soft silks with gold threads, freely introduced into the border, in fine old English tent stitch, "Point St. Cyr." (Imperfect.)

754—CIRCULAR PETIT POINT PICTURE. FRENCH OF THE 17TH CENTURY.

"The Magdalen." Half-length, her hands clasped on her breast in prayer; she is robed in crimson and blue, her long fair hair falling over shoulders. Background of blue sky with surrounding wreath of flowers.

Diameter, 8¾ inches.

Fourth Afternoon

755—TWO GOLD NEEDLE-PAINTED MEDALLIONS. ITALIAN OF THE 16TH CENTURY.

Oval; depicting three-quarter-length figures of St. Peter and St. John the Divine. Embroidered in solid gold thread, the features and drapery in colored silks.

Height, 5½ inches; width, 5¾ inches.

756—UNIQUE NEEDLE-PAINTED PANEL. FRENCH OF THE 16TH CENTURY.

"St. Louis." Standing figure of Saint in long robes, enriched with many fleurs-de-lys in gold. He is crowned and carries a scepter and emblematic lily. Delicate scroll border of silver and gold on cream silk. Trimmed with galloon and mounted with green velvet.

Height, 13 inches; width, 12 inches.

757—GOLD-EMBROIDERED VELVET BANNER. SPANISH OF THE 16TH CENTURY.

Terminated with two rounded V-points. Embroidered in raised gold threads, spangles and jewels with central insignia and a border of sprayed and scrolled leaves on a lustrous mouse brown velvet. Finished with a banding and gold fringe.

Height, 22 inches; width, 16½ inches.

758—AUBUSSON TAPESTRY PANEL. FRENCH OF THE 17TH CENTURY.

Enriched with large and varied bouquets of pastel colored flowers, with green and gold foliage, occupying a blue and cream vase; tawny-black background.

27 inches square.

759—OVAL PETIT POINT PANEL. FRENCH OF THE 17TH CENTURY.

"Susannah and the Elders." The fair subject, in ample robes, is seated beneath a tree, her left arm supported on the edge of a bath; the two elders at left and right pay her fulsome attention. The features executed in Point St. Cyr, the accessories in soft tans, ivory, yellow, greens and blues with interesting touches of crimson.

Height, 16½ inches; width, 13½ inches.

760—TAPESTRY MANTEL PANEL. AUBUSSON OF THE 17TH CENTURY.

Displaying trailing clusters of fruit and flowers amid vine and other foliage; varied entwining ribbon and medallion borders; woven in soft yellows, pinks, greens and blues. Outer guard of deep blue.

Height, 1 foot 8 inches; width, 5 feet.

761—NEEDLEWORK PICTURE. ENGLISH OF THE 18TH CENTURY.

"Chepstow Castle and the River Severn." Broadly executed in soft colored wools. The towered Keep is silhouetted at left against an expansive sky; near the Keep are scarcely less ancient outbuildings embowered with trees and a pathway leading to the river, with its shipping; advancing on the pathway is a rustic couple. Across the river, which flows from behind the Keep to the right foreground, is a hilly shore dotted with scattered habitations. In ancient leaf carved and gilded frame of period.

Height, 24 inches; length, 32 inches.

762—EMBROIDERED PORTRAIT. FRENCH OF THE 17TH CENTURY.

"Louis XIV." Oval, bust length, facing slightly to right; wearing full-bottomed curly wig, a pink robe over a cream coat, displaying the order of "St. Esprit," "The Golden Fleece," and a lace jabot. Executed solidly in soft-colored silks. In ancient carved and gilded square frame.

Height, 21½ inches; width, 17½ inches.

763—TWO RENAISSANCE TAPESTRY PANELS. BRUSSELS OF THE 16TH CENTURY.

Square, sustaining circular leaf medallions enclosing classic busts, warrior in plumed helm and Psyche; woven in finely graded tones of ivory, yellow, gray, red and black. Both from the border of a large tapestry.

26 inches square.

764—TWO TAPESTRY PANELS. FLEMISH OF THE 16TH CENTURY.

Seat and back for a fauteuil. Seat woven with a seated figure in classic robes, with the signs of the Zodiac in a wooded landscape rich in orange, dull pinks, greens and tans. Back, a huntsman in classic garb carrying on his shoulder through a woodland a large boar he has just slain.

Respective depths, 20 and 24½ inches; widths, 21¾ and 27 inches.

Fourth Afternoon

765—TWO TAPESTRY PANELS.

Similar to the preceding. Seat with classic figure, back with woodland, flowers and trailing berries.

766—LONG PETIT POINT PANEL. FRENCH OF THE 17TH CENTURY.

Composed of four panels, illustrating "La Fontaine's Fables." Each with a central fruit tree growing from a flowered landscape, occupied in the foreground by varied animals illustrative of one of the fables. Each finished at left only with oblong panels occupied by clusters of varied fruit. Executed in dark rich multicolored silks. Framed.

Height, 9 inches; length, 45 inches.

767—TWO PETIT POINT LAMBREQUINS. FRENCH OF THE 16TH CENTURY.

Displaying recurring square medallions occupied by varied formal bouquets of flowers, fleurs-de-lys, carnations, daffodils, and tulips in soft rich coloring on a deepening ground of blue; intervening crown and foot borders of entwining angular scrolls bearing similar flowers on a charming old pink ground. Trimmed at foot with tasseled apricot silk fringe.

Respective length, 2 yards 5 inches and 1½ yards; depth, 15 inches.

768—PETIT POINT PANEL. FRENCH OF THE 17TH CENTURY.

"A Fantasy of La Fontaine's Fables." At the crown a draped canopy supports a golden candelabrum amid floral scrolling; under is an arabesque canopy supported by two columned balconies occupied by personages; beneath are two reveling seated figures and attendants supported on a festooned scrolling approached by steps; this shelters an arched cellar with an attendant drawing wine, over the cellar and on its steps two monkeys are roasting an animal. Executed in multi-colored brilliant silks, with features and other portions in "Point St. Cyr," on a deep tawny brown ground.

Height, 2 feet 10 inches; width, 2 feet 4 inches.

769—VERDURE TAPESTRY PANEL. AUBUSSON OF THE 18TH CENTURY.

An undulating wooded landscape with flowering iris in the foreground. Woven with silk in delightful cool grays, greens and blues, supplemented by rich yellows, which make a foil to the dark blue foliage. Framed.

Height, 3 feet 10 inches; width, 3 feet 5 inches.

770—RENAISSANCE TAPESTRY PANEL. BRUSSELS OF THE 16TH CENTURY.

Displaying in the center a lion's pelt hung on a bar, its mask and forepaws hung toward the front; above and below are reverse heart-shaped volute acanthus and floral husk motives sustained on a slender baluster; dainty coloring of soft greens, blues, crimsons, yellow and ivories on a rich brown which deepen to tawny black at left. Finished with a golden border of ovalo motives, and scrolls on the left side only.

Height, 9 feet 3 inches; width, 1 foot 9 inches.

771—TWO GOLD NEEDLE-PAINTED CREAM DAMASK PENNONS. SPANISH OF THE 16TH CENTURY.

Double pointed. The field, enriched with oval medallion solidly wrought in colored silks and gold threads, "The Annunciation of the Virgin," enclosed in an arabesque scrolled cartouche developing sprays of Gothic leafage toward the points; this, with the inscribed border, executed in solid stitches of gold threads, one partially reading "ECCE. ANCILIA. DOMINI"; the other "AVE. MARIA. GRACIA."

The medallion of the second presents "The Virgin bestowing a Rosary on St. Francis of Assisi."

Length, 26 inches; depth, 21 inches.

772—FIVE EMBROIDERED AMETHYST VELVET PANELS. SPANISH OF THE 16TH CENTURY.

Panelled and cartouched with strap and leaf scrolled arabesques enclosing in center a pendant gridiron, the emblem of St. Lorenzo, surmounted by a crown in yellow; the scrollings in appliqué of dull lavender blue silk, finely and precisely outlined with cord on lustrous jaspé velvet.

Height, 31 inches; width, 11 inches.

From the Monasterio del Escorial Collection.

[Illustrated]



772

Fourth Afternoon

773—NINE COPENHAGEN BLUE DAMASK PANELS. FRENCH OF THE 17TH CENTURY.

Woven with reversing trailing sprays of beautiful tulips and peonies forming ogivals, enclosing dainty bouquets of flowers set in imbricated vases. Silvery gray on a lustrous jaspé blue ground.

Height, 36 inches; width, 21½ inches.

774—UNIQUE MAUVE CISELE VELVET PANEL. HISPANO-MORESQUE OF THE LATE 15TH CENTURY.

Woven with very intricate interlacing lozenge motives of differing sizes and forms in an outline of deep old ivory silk, ciselé on velvet wavering in the light from almost a mouse brown to rich tones of almost purple.

Height, 8 feet 9 inches; width, 1 foot 7 inches.

775—EMBROIDERED CRIMSON VELVET PORTIERE. ITALIAN OF THE 16TH CENTURY.

Displaying, in appliqué of cream and yellow silks and corded outlines, three broad vertical bands of scrolled lilies, leafage and two similar Vandyked valances at crown and foot. Trimmed at foot with deep gold fringe.

Length, 2½ yards; width, 1 yard 8 inches.

776—BEAUTIFUL ROUGE-DE-FER BROCADE COVERLET. ITALIAN OF THE 16TH CENTURY.

Composed of three breadths, displaying recurring jardinières, emitting scrolled sprays of conventionalized flowers and perched birds, supported on scrolls terminating in demi-cupids. Woven with a semblance of relief in shimmering steel blue, giving a rare tone to the lustrous rouge-de-fer ground.

Length, 2 yards 8 inches; width, 1 yard 30 inches.

777—BEAUTIFUL GREEN BROCADE COVERLET. FRENCH OF THE LOUIS XVI PERIOD.

Composed of four well-matched widths, woven with delightful trailing sprays of flowers bordering lacelike ribbons, which emit bouquets of flowers at intervals. Executed in naturalistic colors on a delicately ribbed apple-green ground. Trimmed with gold and crimson edging.

2 yards 10 inches square.

778—RARE DRAP D'OR AND BLUE BROCADE COVERLET. VENETIAN OF THE 17TH CENTURY.

Composed of three and a half breadths, woven with recurring acanthus-leaf motives in gold on a Copenhagen blue ground, the supplementary details of leafage and small roses in natural colors. Trimmed with a scalloped wave and sprig patterned gold galloon of the period. Lined with rose-du-Barry watered silk.

Length, 2 yards 3 inches; width, 2 yards.

779—TWO RED VELVET PANELS. ITALIAN OF THE 16TH CENTURY.

Dense-pile velvet of rich old red, lightening in areas to soft downlike tones; portions show the impress of previous embroidery.

Height, 6 feet 5 inches; width, 1 foot 8½ inches.

780—FOUR EMBROIDERED VELVET VALANCES. ITALIAN OF THE 16TH CENTURY.

Displaying running volute scrolled acanthus leaves, husks, berries and ribbons; finished with a narrow border of small scrolled cartouches and leaves. Executed in crimson velvet, cream, light blue and green silks appliqué on yellow silk ground. Trimmed at foot with gold fringe and lined with crimson floral damask of the period.

Respective lengths of two, 1 yard 29 inches; other two, 1¼ yards: depth, 16 inches.

781—EMBROIDERED YELLOW DAMASK COVERLET. ITALIAN OF THE 17TH CENTURY.

Enriched in center and borders with appliqué scrolls of silver gray silk, couched with dainty scrolled edging, and emitting flowers in colored silk threads. In the center a cartouche developing sprays of flowers and fruit, enclosing a basket of similar flowers; borders of scrolls, flowers and basket corners. Golden yellow damask, woven with large floral ogivals.

3 yards 20 inches by 2 yards 26 inches.

Fourth Afternoon

782—EXTRAORDINARY SILVER AND GOLD EMBROIDERED PENNON. SPANISH OF THE 17TH CENTURY.

Double V-pointed, solidly embroidered on both sides in raised silver, gold and passages of colored silks and small floral spangled panels of appliqué crimson velvet. Displaying floral oval scrolled medallions, the scrolls continuing into the points at sides; enclosing two cherubim swinging censers; at foot, a large rayed monstrance. The obverse medallion encloses a symbolic lamb reclining on a cushioned pedestal. Trimmed with gold galloon, cord and tassels.

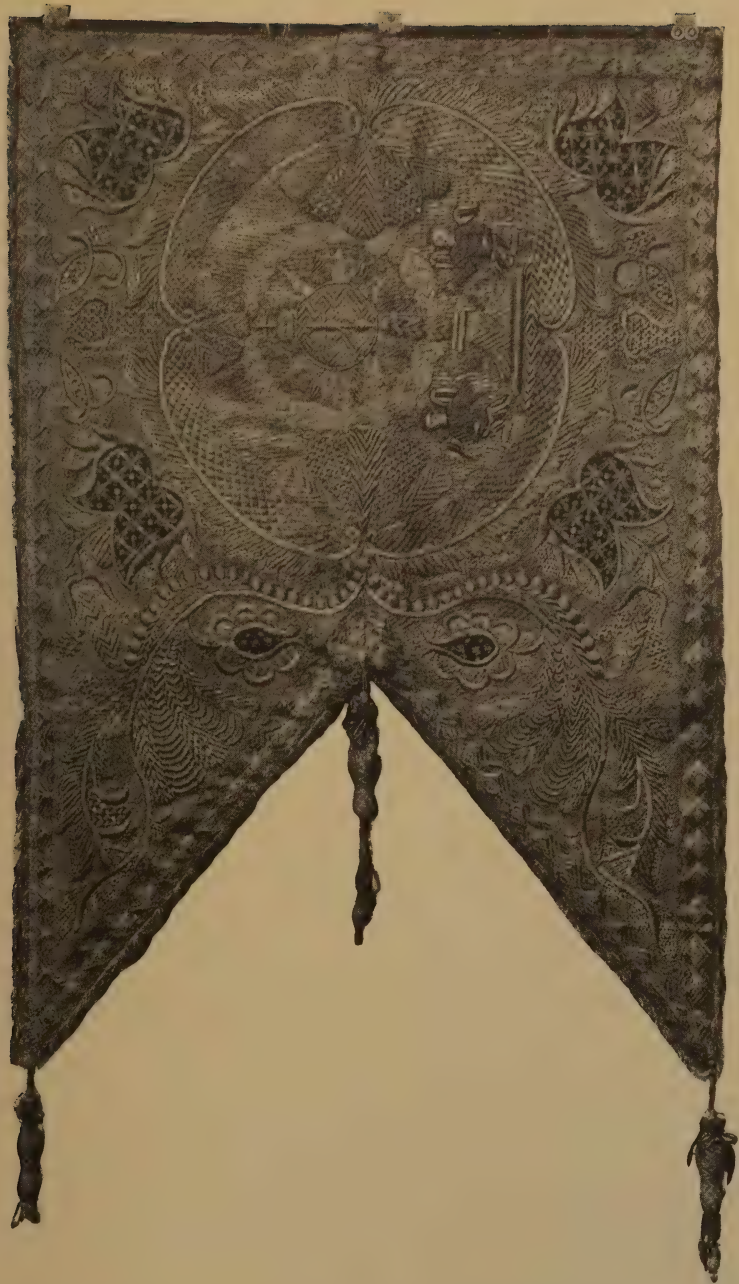
Height, 22½ inches; width, 33 inches.

[Illustrated]

783—UNIQUE GOLD AND CRIMSON BROCADE PANEL. SPANISH OF THE 16TH CENTURY.

Five breadths, woven with alternating series of vase-shaped scrolled medallions supported by demi-cupids and variously enclosing stellate motives and scrolled leafage with pendent lamb, symbolic of the "Order of the Golden Fleece." Executed in subtle gray and yellow threads simulating old silver and gold on a lustrous crimson ground. Trimmed with fringe and lined with old red silk.

Height, 6 feet 6 inches; width, 4 feet 4 inches.



782—EXTRAORDINARY SILVER AND GOLD EMBROIDERED PENNON. SPAN-
ISH OF THE 17TH CENTURY.

Fourth Afternoon

784—GOLD-EMBROIDERED CRIMSON VELVET BANNER. SPANISH OF THE 16TH CENTURY.

Double pointed, depicting in the center needle-painted subject in gold, silver and silk threads of the "Ascension of the Virgin," sustained by four cherubim; enclosed by an oval leaf stem, bearing scrolled trifoliate leaves of a strong Gothic character; at side flowing gold ribbons on lustrous close-pile fluctuating velvet. Trimmed with fan-shaped gold lace.

Height, 4 feet 5 inches; width, 3 feet 7½ inches.

785—GOLD-EMBROIDERED ROSE-DU-BARRY VELVET BANNER. FRENCH OF THE 18TH CENTURY.

Terminating in two V-points. Embroidered in solid raised gold threads with central oval medallions and border composed of running scrolled acanthus leaves and entwining scrolled vines of small flowers finely pailletted; on a ground of small horizontal stripes with velvet alternating with imbricated broché silk.

Height, 7 feet 2 inches; width, 3 feet 4 inches

786—THREE EMBROIDERED VELVET VALANCES. SPANISH OF THE 16TH CENTURY.

An irregularly placed but balancing pattern, displaying leaf standard supporting fruit and evolving acanthus-leaf scrolls in which husk and flowers, festoons and cornucopias of fruit appear. Appliqué of rare sapphire-blue and crimson velvets, crimson and ivory silks, couched with cords to a golden yellow silk background. Two trimmed with tasseled blue fringe.

Length, 2½ yards; depth, 18 inches.

787—DELICATE IVORY AND BLUE BROCADE COVER. FRENCH OF THE 17TH CENTURY.

Woven with recurring detached rustic tree stumps growing from small interlaced lozenge grounds and emitting varied scrolled branches of splendid blossoms. Shimmering silvery ivory on a lustrous *bleu-de-ciel* ground. Two lower corners rounded.

Length, 5½ yards; width, 4½ yards.

Furniture of the Fifteenth, Sixteenth and Seventeenth Centuries

788—LARGE CRIMSON VELVET COFFER. SPANISH OF THE 16TH CENTURY.

Oblong, with semicircular lifting top, covered with lustrous shimmering Italian velvet of the period; panelled at a later period with double silk galloon banding and brass nails. Enriched in gilded scrolled wrought iron, with lock plate, hasp, side bolting hasps, plates and carrying handles.

Height, 2 feet 1½ inches; length, 4 feet 5 inches; depth, 1 foot 6 inches.

789—INLAID IVORY AND TORTOISE-SHELL MIRROR. SPANISH OF THE 17TH CENTURY.

Frame panelled with tortoise-shell and enriched with ivory lines interrupted by two floral engraved ivory medallions on each side. Finished with small ebonized molding; scrolled bronze ring for suspension. (One panel defective.)

Height, 24¼ inches; width, 20 inches.

790—FOUR TOOLED AND GILDED LEATHER PANELS. CORDOVAN OF THE 17TH CENTURY.

Displaying half vases of flowers with birds supported on diagonally placed golden scrolled and floretted bars; valance scroll crowning border. Executed in soft colors and gold on a pale blue ground.

Height, 2 feet 11 inches; width, 1 foot 6 inches.

791—BEAUTIFUL RENAISSANCE CANTONNIERE. BRUSSELS OF THE 17TH CENTURY.

The side borders sustain twisted columns supported on festooned pedestals and beautifully garlanded with fruit, grapes, apples and peaches; crowning border displays bold festoons of more finely composed and varied clusters of fruit amid foliage. Woven in rich tones of crimson, green, yellows, blue and ivory in which silk has been freely introduced.

Height, 10 feet; width, 12 feet; depth of borders (crown) 21 inches; (sides) 18 inches.

792—UNUSUAL WALNUT SIDE CHAIR. SPANISH OF THE 16TH CENTURY.

Open, turned spindle back; heavy supports and legs with scroll aproned frontal stretcher. Wood seat.

ITALIAN, SPANISH AND FRENCH FURNITURE
of the Fifteenth, Sixteenth and Seventeenth Centuries

- 793—WALNUT BANQUETTE. ITALIAN OF THE 16TH CENTURY.

Baluster turned legs with similar stretchers. Seat upholstered in crimson damask of the period, displaying a large bouquet of flowers and acanthus leaves.

Height, 14 inches; length, 26 inches; width, 16½ inches.

- 794—WALNUT SIDE CHAIR. NORTHERN ITALIAN OF THE 17TH CENTURY.

Scrolled and pierced lily form back, with heart-shaped perforation; cant-cornered molded wood seat; on octagonal flaring, tapering legs.

- 795—WALNUT SIDE CHAIR. NORTHERN ITALIAN OF THE 17TH CENTURY.

Arched and scrolled wood back, with shaped hand perforation; wood seat, with canted corners; flaring, tapering octagonal legs.

- 796—WALNUT SIDE CHAIR. NORTHERN ITALIAN OF THE 17TH CENTURY.

Scrolled heart-shaped wood back, with oval hand hole; molded shaped wood seat; supported on octagonal flaring, tapering legs.

- 797—CARVED WALNUT SIDE CHAIR. SPANISH OF THE 17TH CENTURY.

Open scrolled vase-shaped splat, reclining back supports with molded terminals, wood seat, flaring legs oblong in section, with shaped front and plain side stretchers.

- 798—CARVED CHESTNUT SIDE CHAIR. SPANISH OF THE 16TH CENTURY.

Open vase-shaped splat back, with shaped crown and foot rails; heavy square supports, terminating in acorn-like pinnacles; molded seat. Supported by oblong sectioned legs, with shaped front and plain side stretchers.

- 799—CARVED WALNUT SIDE CHAIR. SPANISH OF THE 16TH CENTURY.

Back arcaded with balusters, frieze of square panels, straight supports with shaped terminals, massive molded seat studded with six wrought-iron nails. Square splay legs with stretchers.

- 800—CARVED WALNUT SIDE CHAIR. SPANISH OF THE 16TH CENTURY.

Back panelled with two open oval medallions; square molded back supports and front legs; massive wood seat, shaped apron and stretchers.

801—CARVED CHESTNUT SIDE CHAIR. SPANISH OF THE 16TH CENTURY.

Open vase-shaped splat back with shaped crown and foot rails; heavy square supports, terminating in acorn-like pinnacles; molded seat. Supported by oblong sectioned legs with shaped front and plain side stretchers.

802—CARVED WALNUT SIDE CHAIR. SPANISH OF THE 16TH CENTURY.

Open paneled spindle back, with plain supports terminating in pineapple finials; arched rails forming, with the square zigzag spindles, three elliptical openings. Massive molded wood seat studded with iron nails, square legs with double arched apron, enriched with center patera and frontal shaped stretcher, plain side aprons and stretchers.

803—UNUSUAL CARVED WALNUT SIDE CHAIR. SPANISH OF THE 16TH CENTURY.

Open splat back with reeded supports terminating in V's; chevroned and reeded rails; three quaint zigzagged spindles. Reeded wood seat and legs, with frontal spindled stretchers similar to back.

804—WALNUT SIDE CHAIR. SPANISH OF THE 17TH CENTURY.

Square supports and legs, with shaped frontal stretcher. Seat and back covered with heavy dark brown hide, panelled with lines and studded with large gadrooned bronze nails.

805—SMALL WALNUT BANQUETTE. SPANISH OF THE 17TH CENTURY.

Oblong; supported on unusual turned baluster legs and cross stretchers. Seat upholstered in ancient crimson floral silk.

Height, 14 inches; length, 25½ inches; depth, 17 inches.

806—SMALL WALNUT BANQUETTE. SPANISH OF THE 17TH CENTURY.

Similar to the preceding.

807—SMALL WALNUT BANQUETTE. SPANISH OF THE 17TH CENTURY.

Oblong; supported on unusual turned baluster legs and cross stretchers. Seat upholstered in jaspé green velvet of the period.

Height, 14 inches; length, 25½ inches; depth, 17 inches.

Fourth Afternoon

808—SMALL WALNUT BANQUETTE. SPANISH OF THE 17TH CENTURY.

Similar to the preceding.

809—CARVED WALNUT WOOL CARDER. ALSATIAN OF THE 17TH CENTURY.

Oblong panel molded at sides; incurved crown and foot, with horseshoe hand-hole. An enrichment of archaic flowers and geometric motives, with saw-tooth edge, is interrupted by the pyramidal deeply spiked carder. Incised at top: "Joy de Acushna Hernz."

Height, 2 feet 10½ inches; width, 9½ inches.

810—TWO SMALL CARVED GOTHIC LINEN FOLD DOORS. FRENCH OF THE 15TH CENTURY.

Simple folds to center, finished at crown and foot with traceried Gothic arches; deeply molded styles. Painted green-black.

Height, 26 inches; width, 19 inches.

811—BEAUTIFUL GOTHIC CARVED WALNUT PANEL. FRENCH OF THE 15TH CENTURY.

Flamboyant style. Oblong, composed of three elaborately rosetted pinnaced crocketed scrolled tracery arches; four lanceolet arches under an arcade at top. Framed.

Height, 19 inches; length, 24 inches.

812—CARVED WALNUT HERALDIC PANEL. FRENCH OF THE 16TH CENTURY.

Rectangular, with series of double lobes on the sides; displaying a flaring shield charged with a checkered bend, and standing on reversed ribbon and patera scrolls are two rampant leopard supporters; above the shield a ribbon scroll and husk.

Height, 3 feet 2 inches; width, 2 feet 1½ inches.

813—SMALL OBLONG WALNUT TABLE. SPANISH OF THE 16TH CENTURY.

Heavy top, supported on turned baluster flaring legs and stretchers.

Height, 20½ inches; length, 23 inches; depth, 15 inches.

814—OBLONG WALNUT TABLE. ITALIAN OF THE 16TH CENTURY.

Finely molded top and frieze, supported on four slender columnar legs enriched with delicately turned capitals and bases; on ball feet and framed stretcher.

Height, 31 inches; width, 23 inches; depth, 16 inches.

815—SMALL WALNUT TABLE. SPANISH OF THE 16TH CENTURY.

Oblong top, frieze fitted with double panelled drawer. Supported on turned legs; plain stretcher.

Height, 21 inches; length, 24 inches; depth, 18 inches.

816—WALNUT BENCH. SPANISH OF THE 17TH CENTURY.

Molded top with plain frieze; supported on flaring turned baluster legs and straight stretchers with shaped aprons.

Height, 19 inches; width, 22½ inches.

817—OBLONG WALNUT TABLE. SPANISH OF THE 16TH CENTURY.

Top in one piece. Fitted with double panelled drawer trimmed with forged iron open scroll escutcheon and baluster drop handle. Supported on turned baluster legs and scroll aproned stretchers.

Height, 32½ inches; width, 38½ inches; depth, 22½ inches.

818—IVORY INLAID WALNUT CABINET. HISPANO-MORESQUE OF THE 16TH CENTURY.

Fall front and ends, enriched in ivory with delicate lobed and scrolled circular medallions enclosing stellate motives; the top and inside of fall similar, with distinguished lozenge lattice enclosing many stars; top with volute scroll border. Interior fitted with eight irregularly placed deeply molded drawers with reel motives in the molding and inlay of stars on panels, trimmed with dainty gilded bronze heart-shaped leaf-scroll handles. Side lifting handles, hasp and lock plate of wrought iron.

Height, 20 inches; width, 13 inches; depth, 12 inches.

819—CARVED MAHOGANY CENTER TABLE. DUTCH OF THE QUEEN ANNE PERIOD.

Oblong molded top; frieze fitted with one drawer and enriched with scrolled aprons displaying central fan and flower motives; supported on cabriole legs and sheep feet.

Height, 29 inches; width, 35 inches; depth, 22 inches.

820—OBLONG WALNUT SIDE TABLE. ITALIAN OF THE 16TH CENTURY.

Massive top in one piece; frieze fitted with long double sunk molded drawer; supported on ring turned legs, stump feet and plain stretchers.

Height, 2 feet 4 inches; length, 2 feet 8½ inches; depth, 1 foot 9½ inches.

Fourth Afternoon

821—MASSIVE WALNUT BANQUETTE. SPANISH OF THE 16TH CENTURY.

Heavy oblong wood top, supported on turned legs with plain stretchers.

Height, 21 inches; length, 22 inches; width, 17 inches.

822—RECTANGULAR WALNUT BENCH. ITALIAN OF THE 16TH CENTURY.

Molded top with plain frieze, supported on flaring turned baluster legs and straight stretchers with shaped aprons.

Height, 1 foot 9 inches; width, 1 foot 9¼ inches; depth, 1 foot 4 inches.

823—WALNUT BANQUETTE. ITALIAN OF THE 17TH CENTURY.

Molded top; turned baluster legs with molded side and long stretchers. Loose seat upholstered in crimson and Ivory floral Broché silk.

Height, 15½ inches; length, 36½ inches; width, 22 inches.

824—SMALL WALNUT PETIT POINT BENCH. FRENCH OF THE LOUIS XIII PERIOD.

Turned baluster legs and molded stretchers. Seat upholstered in needlework, exhibiting crimson diamond lattice enclosing geometric motives in pale blue, tawny brown and yellow.

Height, 15½ inches; length, 15½ inches; depth, 15 inches.

825—PAINTED FAUTEUIL. FRENCH OF THE 17TH CENTURY.

Arms, supports, legs, front rail and stretcher enriched with a series of oval bulbous turnings. Seat and back upholstered in floral crimson damask.

826—CARVED WALNUT ARMCHAIR. SPANISH OF THE 16TH CENTURY.

Back supports terminating in molded scrolls, flat arms with volute scrolls, square supports continuing as legs with open lozenge and medallion stretcher. Seat and back of heavy dark brown black hide, carved with floral lattice and studded with heavy bronze nails. (Seat defective.)

827—WALNUT FAUTEUIL. SPANISH OF THE 16TH CENTURY.

Sloping back, flat arms; supported on fluted legs with finely scrolled and pierced frontal stretcher, shaped back and side stretchers; oblong back and seat of heavy Spanish hide finished with large brass nails. The back carved with a diamond lattice enclosing small fleurs-de-lys motives.

828—LOW INLAID IVORY AND ROSEWOOD TABLE. SPANISH OF THE 17TH CENTURY.

Rosewood top, inlaid in oblong center with an archaic rooster of engraved ivory; broken panelled border enriched at corners with floral scrolls. Supported on flaring turned baluster legs with similar end stretchers.

Height, 5½ inches; width, 2 feet 3 inches; depth, 1 foot 6½ inches.

829—TWO CARVED WALNUT PEDIMENT PANELS. ITALIAN OF THE 16TH CENTURY.

Two reversed volute S-scrolls, enriched with leafage, sustain and terminate in bearded male masks; in the center a pendant label with a heart-shaped scroll motive above. (One slightly incomplete at foot.)

Heights, 8½ inches and 7 inches; lengths, 29 inches.

830—CARVED AND GILDED MIRROR. ITALIAN OF THE 17TH CENTURY.

Rectangular; deeply molded frame, enriched on the various members with pearl and strap, oak and laurel husks, acanthus scrolled corners, floral sprays and leaf and dart motives.

Height, 3 feet 6½ inches; width, 2 feet 11½ inches.

831—TWO CARVED PINE PANELS. SPANISH OF THE 15TH CENTURY.

Oblong transom pilasters, displaying, in sunk panels, large interlacing vine and other leaf scrolls, enriched with bunches of grapes, each terminating at one end with a square husk patera. (Both defective.)

Lengths, 6 feet 4½ inches; depths, 11½ and 14 inches.

832—CARVED WALNUT COFFER. FRENCH OF THE 16TH CENTURY.

Rectangular; molded, hinged top, interior fitted with side compartment, frieze enriched with small circular punched and molded panels at center and corners; ends and front with strap panels, also punched and interrupted with fluted pilasters; double molded base. Supported on two small curious, molded loose rests with turned stump feet. Ends trimmed with large balustered wrought-iron drop handles. (Part of one base molding missing.)

Total height, 2 feet 2½ inches; length, 3 feet 3 inches; depth, 2 feet 5¼ inches.

Fourth Afternoon

- 833—TWO PEAR-TREE BANQUETTES. FRENCH OF THE LOUIS XII PERIOD.
Rectangular; supported on square tapering legs with turned collars and toes. Upholstered in crimson damask of the period.

Height, 15½ inches; width, 34 inches; depth, 17 inches.

- 834—WALNUT BANQUETTE. ITALIAN OF THE 17TH CENTURY.

Supported on six turned baluster legs with similar cross and central stretchers. Seat upholstered in old crimson and tan damask.

Height, 1 foot 7 inches; length, 4 feet; depth, 1 foot 6 inches.

- 835—WALNUT PETIT POINT HIGH CHAIR. FRENCH OF THE 17TH CENTURY.

Turned back supports and legs with octagonal shafts, interesting shaped and domed stretcher; oblong back upholstered in needlework displaying a double banded scrolled cartouche enclosing "Stag hunt"; border of floral scrolls, of larger point; seat similar. Executed in rich soft reds, greens, tans, ivories and yellow on black ground.

[Illustrated]

- 836—WALNUT TAPESTRY FAUTEUIL. FRENCH OF THE RENAISSANCE PERIOD.

Supported on turned legs with front rail and fine baluster stretcher. Seat, back, open arms and supports upholstered in Flemish verdure tapestry of the period. Bird amid fruit and other trees woven in rich brown, greens, yellows and ivories; studded with brass nails.

[Illustrated]

- 837—CARVED WALNUT NEEDLEWORK FAUTEUIL. FRENCH OF THE RENAISSANCE PERIOD.

Deep molded scrolled and voluted arms and legs, reinforced with unusually fine scrolled stretcher. High back and seat, upholstered in needlework, displaying recurring ribbon bowknotted bouquets of highly conventionalized roses in soft browns, greens, pinks and ivories on a black-brown field.

[Illustrated]



835



837



836



838—TWO RICHLY EMBROIDERED VELOURS FAUTEUILS. ITALIAN OF THE 16TH CENTURY.

Oblong back and seat finely embroidered in appliqués of yellow green and ivory silk on crimson velvet, displaying in back central vase of fruit flanked by two facing demi-eagles terminating in Gothic leaf and husk scrollings. Seat, a central jardinière of fruit supported on a leaf-scroll standard, flanked by eagles similar to back but with the scrollings terminating in curiously fruit and leaf crowned male masks. Carved walnut frames, apparently of a later period.



839—TWO EMBROIDERED GREEN VELVET WALNUT ARMCHAIRS. ITALIAN OF THE 17TH CENTURY.

Oblong back, enriched with carved leaf terminals; flat arms, finished with volute scrolls, bulbous turned supports, legs and stretchers. Upholstered seats and backs, embroidered with leaf and scroll cartouches in appliqués of ivory silk and crimson velours on lustrous contemporary sea-green velours ground.

840—WALNUT SCROLL ARMCHAIR. SPANISH OF THE 15TH CENTURY.

Folding Savonarola type, with scrolled arm rising to a hinged back. Supported on cross stretchers with molded ends. Seat and back of heavy brown hide, studded with large-headed forged iron nails. (Several nails missing.)



841—TWO CARVED WALNUT TAPESTRY FAUTEUILS. FRENCH OF THE LOUIS XV PERIOD.

Shaped molded and scrolled frames, supported on cabriole legs terminating in stump toes, enriched at crown of back, knees and center of front rail with small bouquets of flowers. Backs, arm pads and seats upholstered with contemporary Flemish verdure tapestry; one back enhanced with a perched parrot, the other with a grove of trees. Woven in rich greens, soft blues, yellow and tans on ivory ground.

842—CARVED WALNUT BUREAU. SPANISH OF THE 17TH CENTURY.

Massive top in one piece, the front fitted with two short and one long drawer under sustaining lozenge panellings with molded paterae and enriched with pierced scrolled wrought-iron escutcheons; panelled ends; supported on baluster feet and plain stretchers.

Height, 2 feet 8 inches; length, 3 feet 8 inches; depth, 2 feet 2 inches.

843—UNUSUAL IVORY INLAID WALNUT DESK. ITALIAN OF THE 17TH CENTURY.

Slant front lifting on two, top racketted hinges, center inlaid with an ivory vase of flowers, draped canopy and the field ramified by floral scrolls; case fitted with two short and two long drawers, very unusual canted pilasters, which continue up the slant front and across the top. Supported on deeply molded base and bracket feet. All surfaces panelled with ivory lines and enriched with floral scrolls of engraved ivory. Interior inlaid with ivory and fitted with mirror, six stepped drawers and center compartment.

Height, 3 feet 5 inches; length, 2 feet 10 inches; depth, 1 foot 7 inches.

844—CARVED WALNUT CENTER TABLE. SPANISH OF THE 16TH CENTURY.

Oblong top; frieze carved with molded diamond panels at sides and back, the front fitted with three drawers enriched with varied circular and oblong medallions of geometric motives. Supported on turned baluster legs and molded stretchers.

Height, 2 feet 8 inches; length, 5 feet 3 inches; depth, 2 feet 7½ inches.

845—CARVED WALNUT CENTER TABLE. SPANISH OF THE 17TH CENTURY.

Heavy top, in one piece; frieze carved with interlacing diamond and square medallions and fitted with two drawers. Supported on four turned baluster legs with center and two cross stretchers.

Height, 2 feet 9 inches; length, 5 feet 11 inches; width, 2 feet 3½ inches.

846—LONG WALNUT REFECTORY TABLE. SPANISH OF THE 17TH CENTURY.

Massive oblong top in one piece, with shaped pendent frieze. Supported at ends with flaring double turned baluster legs and connecting stretchers, reinforced with wrought-iron scrolls from stretchers to center of top.

Height, 2 feet 8 inches; length, 5 feet 10 inches; depth, 2 feet 1¾ inches.



847—CARVED OAK GOTHIC STALL. FRENCH OF THE 15TH CENTURY.

Shaped ends. Supported to height of seat with round columns having molded cap and bases, above receding molded arched arms terminated on one side with a monk's bust; on other, a large scrolled Gothic leaf. Above are shorter scrolled leaf columns similar to those under, crowned with deeply molded capping sweeping in horseshoe form to the back. Hinged seat with leaf scrolled bracketed Miserere under. Supported on a low oblong plinth. (One end restored.)

Height, 35½ inches; width, 2 feet 6½ inches; depth, 1 foot 10 inches.

[Illustrated]

848—CARVED OAK GOTHIC STALL. FRENCH OF THE 15TH CENTURY.

Similar to the preceding, but with a nun's bust in place of the monk's. (One end restored.)



849—BRASS AND FORGED IRON FALDSTOOL. ITALIAN OF THE 16TH CENTURY.

Reversed iron C-scroll supports, terminating in bronze bulbous feet and four beautifully molded bronze baluster supports with flattened bulbous terminals and slender bronze balustered arms. Seat of undressed brown hide.

[Illustrated]

850—SIX CARVED LEATHER CHESTNUT CHAIRS. PORTUGUESE OF THE 17TH CENTURY.

Backs with arched tops, plain supports; square legs with pierced carved and scrolled stretchers. Backs covered with brown Spanish hide richly carved with elongated lobed medallions enclosing jardinières of flowers flanked by Cupids with further Cupids supporting fruit pendants; seats also of hide, enhanced with quatrefoil floral arabesques and lobed medallions.

851—TWO IMPORTANT CARVED WALNUT SIDE CHAIRS. FRENCH OF THE 16TH CENTURY.

Sloping back supports, terminated in curious leaf-scroll finials; square front legs with leaf feet and pierced frontal stretcher formed of two open lozenges with central imbricated leaf medallion and similar molded flanking motives. Seat and back upholstered in rare velours de Genes, displaying, in *bleu-de-ciel* cut and uncut velvet, reversing acanthus-leaf scrolls supporting sprays of naturalistic roses on soft yellow grounds. Trimmed with tasseled silk fringe.

[Illustrated]

852—CEREMONIAL CARVED WALNUT CHAIR. SPANISH OF THE 16TH CENTURY.

Sloping oblong back, finished with turned pinnacles, scrolled voluted arms, interesting panelled and reeded supports and legs set on cross bar feet; fine scroll pierced front and back stretchers. Seat and back upholstered in lustrous close pile crimson velvet of the period; trimmed with gold and crimson fringe.

[Illustrated]

853—RARE CARVED WALNUT EMBROIDERED DAMASK FAUTEUIL. ITALIAN OF THE 16TH CENTURY.

Sloping back supports, terminating in volute scroll; finely scrolled arms supported on square legs; broad frontal stretcher pierced with varied scrolled and oblong motives. Seat and back upholstered in floral ogival patterned *bleu-de-ciel* damask, trimmed with silk fringe and large brass nails. The back enriched with upper and lower bands of similar colored velvet, embroidered in appliqué with Gothic leaf scrollings in yellow silk.

[Illustrated]



851



852



853

854—SIX IMPORTANT CARVED WALNUT AND LEATHER PALACE CHAIRS.
PORTUGUESE OF THE RENAISSANCE PERIOD.

Molded frames; cartouche shaped backs with five arched lobes at crowns and two lower lobes, enriched with festooned scrolls, leafage and shell motives; shaped seats with two frontal lobes, enriched in center with shell and leafage. Supported on cabriole legs with leaf knees and claw-and-ball feet. Seats and backs of heavy brown Spanish hide elaborately carved, the backs displaying Venus on a shell, rising from the sea, and two supporting nymphs within a central scroll oval medallion and a strap arabesque cartouche enriched with demi-cupids, Psyche, fruit, floral festoons, and birds, and a border of scrolled gadroons. Seats with similar border enclosing bowknotted festoons of flowers, birds and central demi-gods. Leather with rich patina.

Height, 5 feet.

Note: Originally made for Don Carlos of Portugal.



854—SIX IMPORTANT CARVED WALNUT AND LEATHER PALACE CHAIRS.
PORTUGUESE OF THE RENAISSANCE PERIOD.

855—IMPORTANT CARVED WALNUT RENAISSANCE STALL. FRENCH OF
THE 17TH CENTURY.

High back, occupied by central molded niche canopied by a large shell motive. Molded pilasters, with deeply scrolled acanthus-leaf terminals, support an elaborately scrolled pediment, enriched with festoons of flowers and acanthus leaves; shaped panelled arms surmounted by long scrolled acanthus leaves and similar supporting brackets under. Shaped molded seat.

Height, 6 feet 9 inches; width, 2 feet 5¼ inches; depth, 1 foot 9½ inches.



855—IMPORTANT CARVED WALNUT RENAISSANCE STALL. FRENCH OF
THE 17TH CENTURY.

856—INLAID IVORY AND EBONY CABINET AND TABLE. ITALIAN OF THE
17TH CENTURY.

Rectangular cabinet, with fall front, displaying a central panel of engraved ivory on ebony ground with subject, "St. George and the Dragon," surrounded with double-lined bandings and outside broken border of ebony on engraved ivory ground of floral scrolls and perched birds; inside of fall enriched with similar panels of scrolls and figures. Interior fitted with central enclosing door, surrounded by ten molded drawers. Table, top inlaid with square and circular panels, with connecting lines. Supported on splayed end legs, with stretchers; reinforced with forged iron scrolled brackets.

Total height, 3 feet 4½ inches; width, 2 feet 6 inches; depth, 1 foot 6½ inches.





857—CARVED WALNUT GOTHIC-RENAISSANCE CABINET. ITALIAN OF THE 15TH CENTURY.

Rectangular, with molded top and base supported on square stump feet. The frieze enriched with two molded rosetted panels enclosing floriated double pear-shaped Gothic tracery, interrupted in center by an arched panel displaying a crescent moon, sustaining a man's head in profile. Pilasters display scrolled sparsely leaved vines terminating in birds' heads with long necks, bearing bunches of grapes; at foot is a broad rail similar to frieze but without moon. Central enclosing panelled and molded door, with long pierced strap hinges and outside bolt of forged iron, adorned in center with shield charged with sun, two moons and bat, surrounded by quatrefoil tracery; in the upper lobe an eagle's head appears. Ends of two linen fold panels.

Height, 3 feet 6 inches; width, 2 feet 8½ inches; depth, 1 foot 5¾ inches.

858—CARVED BOXWOOD AND WALNUT CABINET. SPANISH OF THE 16TH CENTURY.

Rectangular; with hinged fall front, enriched with pierced scrolled, gilded wrought-iron pillared lock plate and hasp, mounted on crimson velvet, side bolt and five spirited scrolled satyrs' masks flanking lock; on the ends, swinging bail handles for carrying. Interior fitted in center with two small molded drawers above, four below, and two long intervening molded drawers; at sides two upper short drawers and one below, with intervening enclosing doors. The panels of drawers richly embellished in low relief with boxwood planted on old red silk, variously displaying beautiful leaf scrolls sustaining animals, grotesque animal heads, masks, shields and cartouches, the doors adorned in similar manner with laureated heads of Roman Emperors. Drawers trimmed with finely forged iron baluster drop handles. (Minor portions have been restored.)

Height, 2 feet; length, 3 feet 2 inches; depth, 1 foot 3½ inches.

859—CARVED WALNUT CABINET. SPANISH OF THE XVI CENTURY.

Rectangular, composed of fifteen varied molded drawers and two closets with similar enclosing doors, enriched with low relief carving. The crowning center door exhibits the bust of probably the original owner and his wife amid a scrolled ribbon; the flanking and lower drawers variously show delicate scrolled leafage, ribbons, centered with masks or cartouches; in some, chimeric birds and beasts are developed. The two doors hold beribboned wreaths of fruit enclosing shields charged with armorial bearings; interesting wrought-iron looped drop handles. Stand, Spanish of the same period, with triple twisted end supports, terminating with volute scrolled cross foot bars; arcaded connecting stretcher, enriched with scrolls and pediment.

Total height, 4 feet 10 inches; width, 4 feet 2 inches; depth, 1 foot 4 inches.

860—WALNUT REFECTORY TABLE. SPANISH OF THE 17TH CENTURY.

Heavy top in one piece; scrolled end supports with cross stretchers; reinforced with central wrought-iron scrolls, having balustered centers.

Height, 2 feet 6½ inches; length, 4 feet 4 inches; depth, 2 feet 4 inches.

861—WALNUT REFECTORY TABLE.—ITALIAN OF THE 17TH CENTURY.

Massive top; panelled and molded frieze fitted with two extra deep drawers; sustained on heavy scrolled end supports with continuing stretcher.

Height, 2 feet 10 inches; length, 4 feet 6 inches; width, 2 feet 8½ inches.

862—UNUSUAL WALNUT REFECTORY TABLE. SPANISH OF THE 17TH CENTURY.

Finely marked oblong top in one piece. Sustained on scrolled lyre-shaped end supports with beautifully scrolled feet and stretcher, reinforced in forged iron with balustered cross scrolls from far sides of top to opposite stretchers.

Height, 2 feet 6½ inches; length, 4 feet 4 inches; depth, 2 feet 7 inches.

863—UNIQUE CARVED WALNUT TABLE. SPANISH OF THE 17TH CENTURY.

Massive top, in one piece; remarkably fine end supports in the form of scrolled lyres with gadrooned bosses on knees, diamond motives under, and bold volute terminations. Supported on turned stump feet. Reinforced with two twisted forged iron rods, diagonally placed to center.

Height, 2 feet 9 inches; length, 4 feet 2½ inches; depth, 2 feet 4 inches.

864—CARVED WALNUT REFECTORY TABLE. SPANISH OF THE 17TH CENTURY.

Massive rectangular top in one piece; volute scrolled panelled end supports enriched with floral motives, husk and pateras, reinforced with two wrought-iron arched supports with balustered centers.

Height, 2 feet 7 inches; length, 5 feet 5 inches; depth, 2 feet 7 inches.

865—MASSIVE WALNUT REFECTORY TABLE. SPANISH OF THE 17TH CENTURY.

Heavy solid top; deeply scrolled end supports reinforced with two finely looped wrought-iron cross scrolls, enriched with beautiful balustered centers.

Height, 2 feet 6 inches; length, 6 feet 8 inches; width, 3 feet 1 inch.

866—OBLONG WALNUT TABLE. SPANISH OF THE 17TH CENTURY.

Massive solid top; frieze fitted with two raised molded diamond panelled drawers, ends and back with plain panels. Supported on ring turned legs, flattened ball feet and plain stretchers.

Height, 2 feet 7 inches; length, 4 feet 2 inches; depth, 2 feet 3½ inches.

867—CARVED WALNUT REFECTORY TABLE. SPANISH OF THE 17TH CENTURY.

Massive oblong top in one piece. Supported on splayed, baluster legs with panelled and balanced cross stretchers; reinforced with wrought-iron central scrolls enriched with balusters and leaf lobes.

Height, 2 feet 8 inches; length, 4 feet 6 inches; width, 2 feet 9 inches.

868—SMALL WALNUT REFECTORY TABLE. SPANISH OF THE 17TH CENTURY.

Heavy top in one piece. Supported at ends with splayed twisted turned legs and plain stretchers, reinforced with balustered forged iron scrolls from stretchers to under center of top.

Height, 2 feet 8 inches; length, 4 feet 11 inches; depth, 2 feet 9 inches.

869—RECTANGULAR WALNUT TABLE. SPANISH OF THE 16TH CENTURY.

Massive top in one piece; molded and panelled frieze with two drawers. Supported on flaring turned baluster legs, with similar end stretchers.

Height, 2 feet 7½ inches; length, 4 feet 2 inches; depth, 2 feet 8 inches.

870—MASSIVE WALNUT REFECTORY TABLE. SPANISH OF THE 17TH CENTURY.

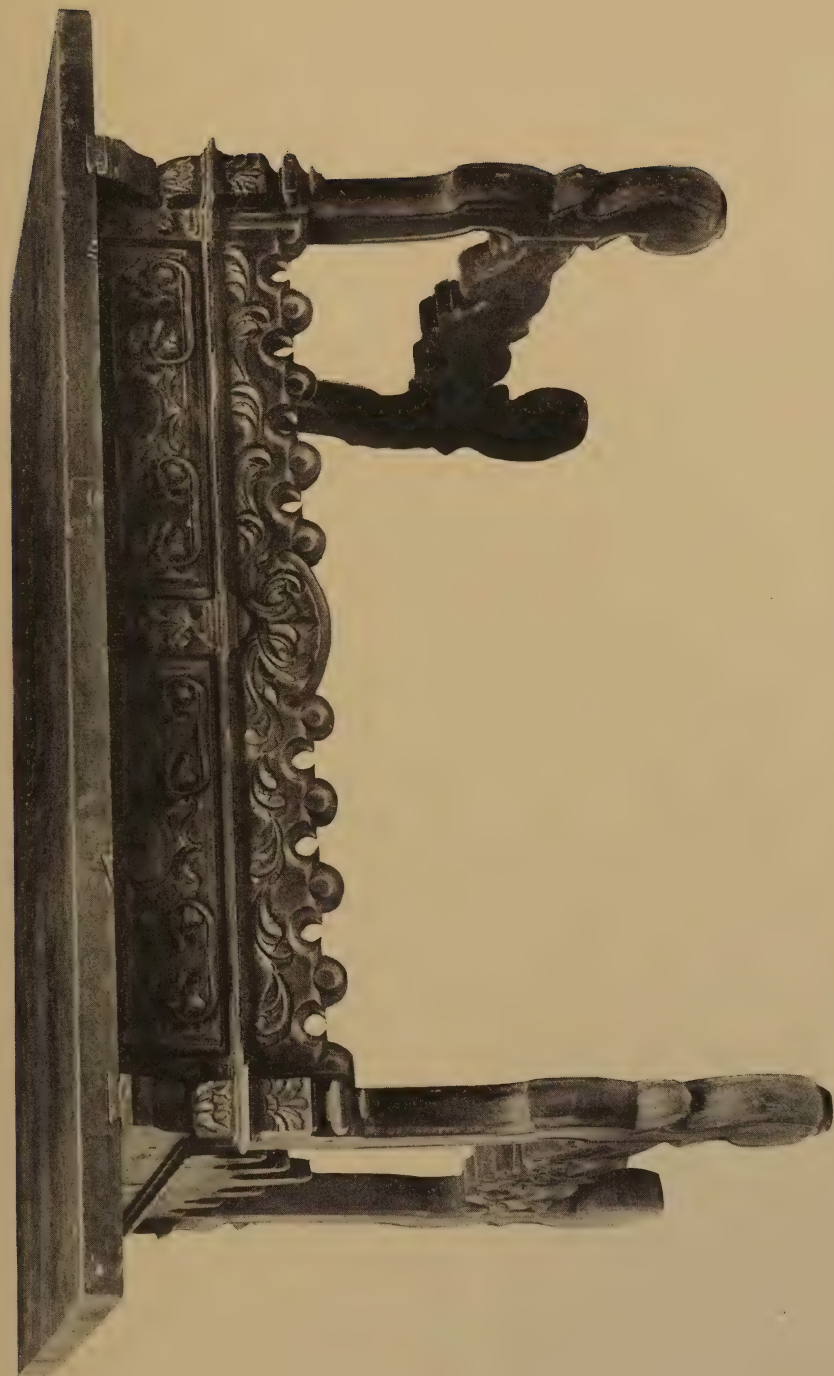
Heavy solid top; deeply scrolled end supports reinforced with two finely looped wrought-iron center scrolls enriched with beautiful balusters and patera terminals.

Height, 2 feet 9 inches; length, 6 feet 9½ inches; width, 3 feet.

871—IMPORTANT CARVED WALNUT REFECTORY TABLE. SPANISH OF THE
17TH CENTURY.

Massive rectangular top, in one piece. Frieze molded and panelled on all sides and carved on front and back with medallions and rosettes; fitted with two drawers in front, and valanced apron with central leaf medallion and side scrolls; ends with extra deep plain valanced aprons. Bracketed pendent square drops at frieze pilaster blocks at back and front. Drawers trimmed with forged iron drop handles. Supported on deeply scrolled open lyre-like ends.

Height, 2 feet 8 inches; length, 4 feet 9 inches; width, 2 feet 3½ inches.



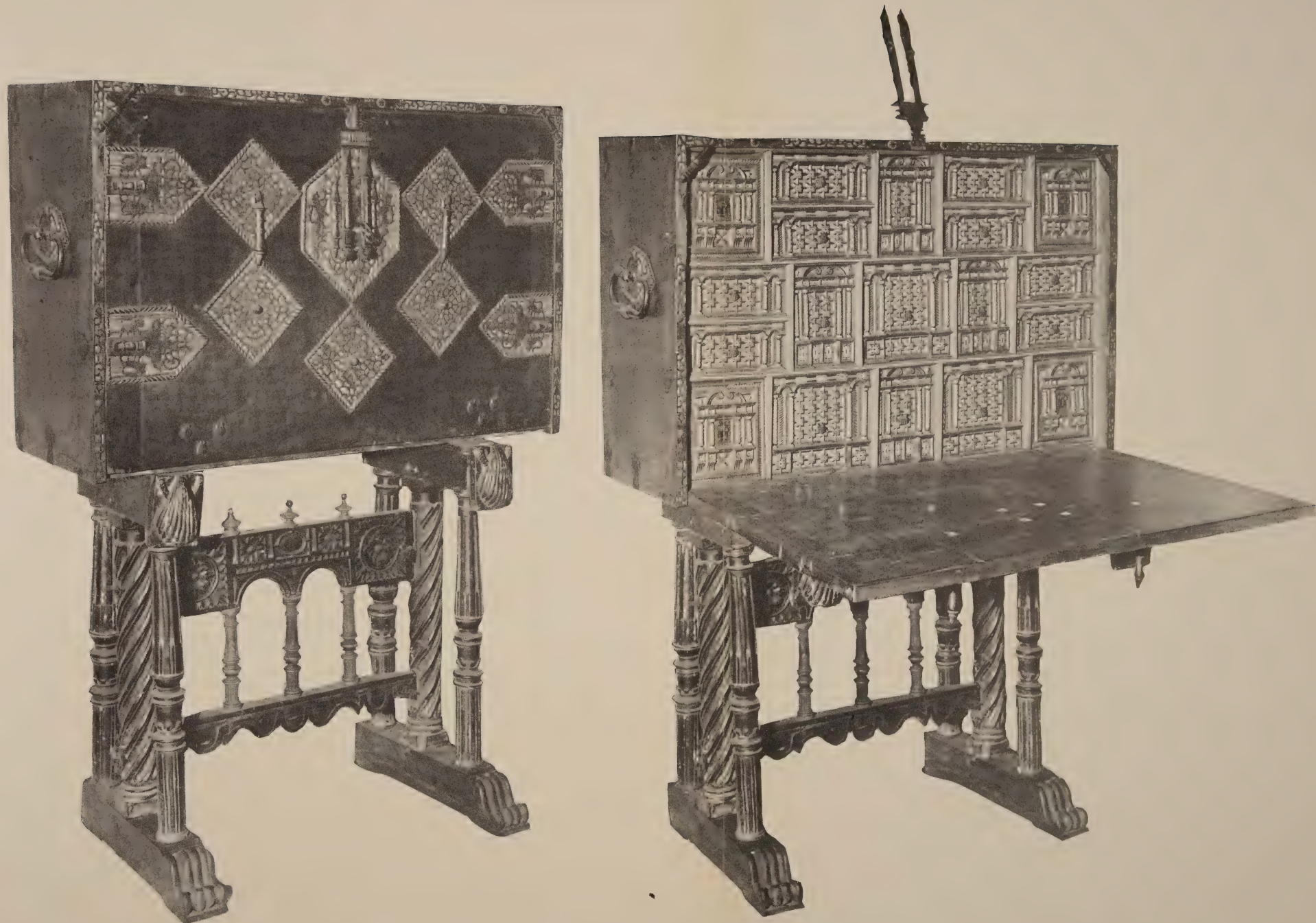
871—IMPORTANT CARVED WALNUT REFECTORY TABLE. SPANISH OF THE 17TH CENTURY.

872—SUPERBLY MOUNTED WALNUT VARGUENO AND STAND. HISPANO-MORESQUE OF THE 16TH CENTURY.

Rectangular, with fall front; enriched with elaborate Gothic double pillared hasped lock, key, two baluster drop handles, four side bolts, corner bands and hook of gilded wrought iron, embellished with octagonal and diamond plaques of pierced scrolls and regardant lions with rope borders on crimson velvet backgrounds; the sides with similar heavy lifting handles. (The velvet of the period, but has been replaced.) Interior elaborately fitted with twenty double twisted columned, scroll pedimented drawers, enriched with raised ivory and ebony square lattice richly parcel gilt and four secret spring drawers concealed in the larger ones (two small columns missing). Trimmed with gilded bronze shell knobs. Stand with triple twisted, reeded and fluted end supports terminated with volute scrolled cross stretchers; slides at top with finely carved scallop shell fronts; arcaded connecting stretcher, enriched with scrolled apron and double patera medallioned, pinnaced pediment. Interesting and varied patina.

Total height, 5 feet 1½ inches; width, 3 feet 10 inches; depth, 1 foot 4½ inches.

From the collection of the Comte de Chaves, Madrid.



872—SUPERBLY MOUNTED WALNUT VARGUENO AND STAND. HISPANO-MORESQUE OF THE 16TH CENTURY.

873—WALNUT VARGUENO AND TABLE. HISPANO-MORESQUE OF THE 16TH CENTURY.

Rectangular, with fall front; enriched with gilded wrought-iron mounts with replaced contemporary crimson velvet backs, double pillared hasp with shell terminals, pillared back plate pierced with regardant lions and foliage in lozenge shape, surrounded by five similar diamond panels, the upper two with five drop handles, four side bolts on similar pointed mountings, corner and side plates and one corner hook, at foot three groups of three scallop shells and lifting bail handles on sides within lozenge-shaped panels. Interior fitted with thirteen drawers and secret drawers within the bottom, and two side drawers and two enclosing doors. The center and middle flanking have ivory twisted pillars and shaped pediments, and all have gilded and inlaid square lattice fronts; trimmed with gilded iron scallop shell knobs. Table with heavy top, open scrolled end supports and scrolled iron baluster reinforced stretchers.

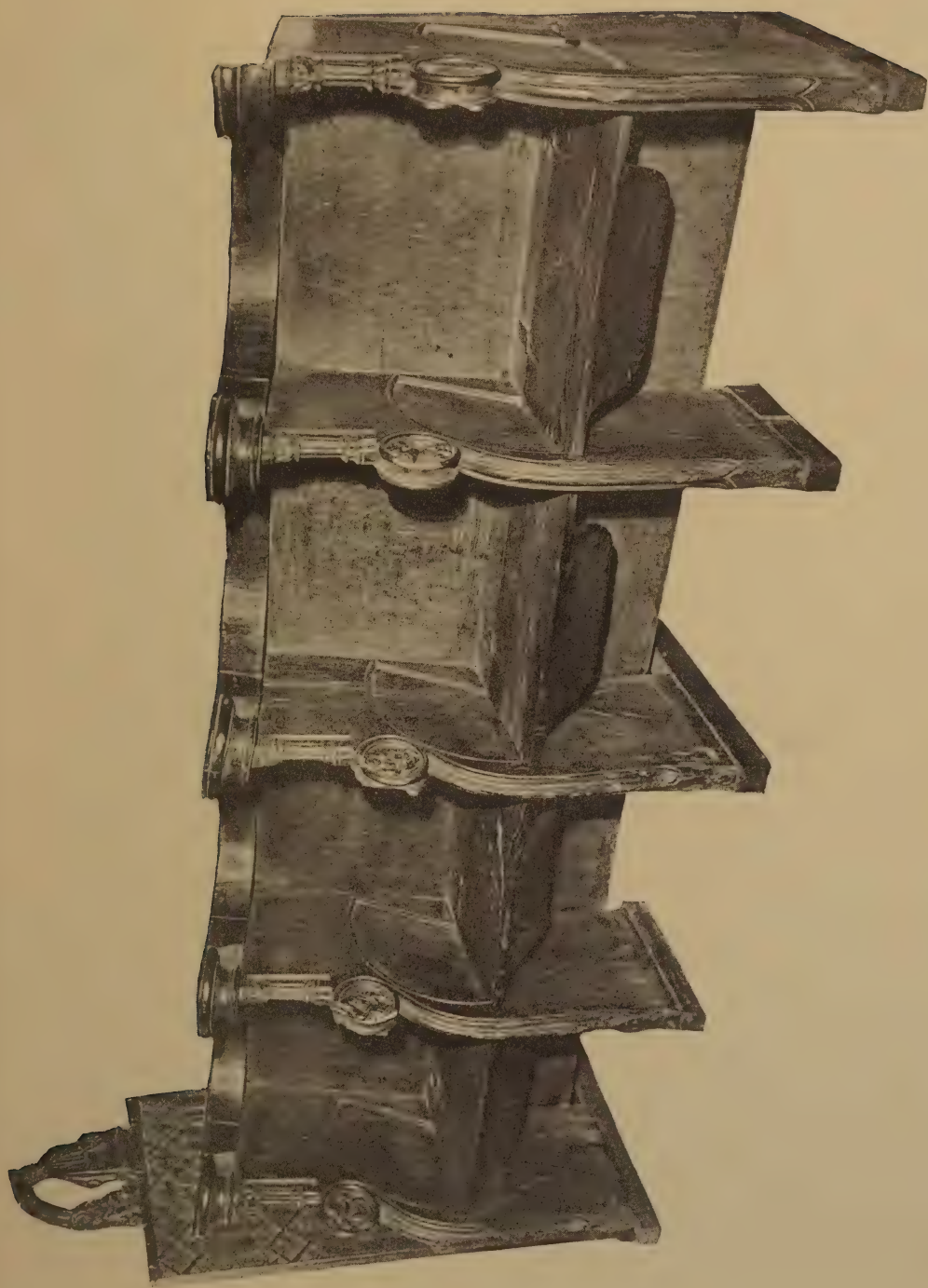
Vargueño: Height, 2 feet 1½ inches; width, 3 feet 6 inches; depth, 1 foot 4 inches.

Table: Length, 2 feet 7 inches; length, 4 feet 10 inches; depth, 1 foot 9 inches.

874—TWO IMPORTANT CARVED GOTHIC STALLS. FRENCH OF THE 15TH CENTURY.

Composed of four seats and five molded supports which arch forward from back of the foot to deeply molded rondels, finely sculptured on both sides with varied subjects, "The Virgin and Child," "King David with Harp," "Pelican," pateras and grotesque masks; the rondels are surmounted by triple clusters of columns with leaf capitals and a deeply molded capping of circular contour which continues in a flat rearward horseshoe curve over the sloping backs of the seats. The seats are hinged and have on the underside shaped "Miserere," formed of molded pendant brackets. An extra rectangular molded end at right of one of the stalls is enriched on the inner side with sunk geometrically floriated diamond motives and surmounted by a figure of St. Matthew seated in ample robes under a molded semi-arch.

Total height, 5 feet 4 inches; general height, 3 feet 10½ inches; length, 9 feet 2 inches.



874—TWO IMPORTANT CARVED GOTHIC STALLS. FRENCH OF THE 15TH CENTURY.

Fourth Afternoon

875—INTERESTING GOTHIC DOOR. SPANISH OF THE EARLY 16TH CENTURY.

Deeply molded panels of interlacing octagons and squares fill the field, which is crowned with a depressed Gothic tracery arch enriched with a central four-lobed diamond, flanked by foliated lobes.

Height, 7 feet; width, 3 feet.

Note: The light mahogany for this door was undoubtedly brought from South America by the early Spanish Conquistadors.

876—CARVED PINE DOOR. HISPANO-MOESQUE OF THE 15TH CENTURY.

Gothic arched double panelled door heavily molded, each panel sustaining an eight-pointed star formed of deep moldings. The arch enriched with trifoliate tracery supporting a shield bearing the sacred insignia I. H. S.

877—CARVED OAK BAHUT. SPANISH OF THE 17TH CENTURY.

Rectangular, with hinged top; front and ends with deeply molded panels. The three front panels display diamond motives, interrupted and surrounded with styles, enriched with rustic leaf motives, banded by short recurring flutes. The frieze rail, broken by a shaped iron lock plate in center, is curiously arched into the pilasters, which continue and form stump feet. Elaborate scrolled apron.

Height, 2 feet 6 inches; length, 4 feet 5 inches; depth, 1 foot 9 inches.

878—SMALL WALNUT REFECTORY TABLE. SPANISH OF THE 17TH CENTURY.

Heavy top in one piece. Supported at ends with finely turned legs and shaped aproned stretchers; reinforced with balustered forged iron scrolls.

Height, 2 feet 6 inches; length, 4 feet 10 inches; depth, 2 feet 4½ inches.

879—ROYAL FOUR-POST BED OF CARVED PALLISANDRE. PORTUGUESE OF THE RENAISSANCE PERIOD.

Elaborate deeply turned and twisted posts, terminated with ball pinnacles, locked to rails by gilded bronze gadrooned knobs with scroll pierced back plates. Headboard composed of two series of alternating twisted, baluster spindles and pendants, divided by one and surmounted by four pierced open scrolled molded rails, finished with a cresting of similar varied pinnacles; side rails supplied with balls and plates to support mattress similar in pattern to those on posts. Foot rail stamped in part: "Joas Antonio da cuhna entalhador e margenero restahran se obras antigas, Lisboa."

Height, 9 feet 1 inch; length, 7 feet; width, 6 feet.

880—MASSIVE CARVED PALLISANDRE FOUR-POST BEDSTEAD. PORTUGUESE OF THE 17TH CENTURY.

Elaborate headboard, enriched with double tier of spirally twisted spindles and pendants; frieze adorned with vase and interlacing scrolls, two-tiered, shaped and many pinnaced pediment, the lower tier exhibiting a coat-of-arms displaying floral devices, flanked by large scrolls, the upper with similar scrolls from a central rosette. Pinnaced posts with six spiral sections, interrupted with fine annular turnings. Fine brass bolting screws with pierced lock plates.

Height, 7 feet 5 inches; length, 7 feet; width, 5 feet 3 inches.

881—ELABORATE PINE PORTAL. HISPANO-MORESQUE OF THE 16TH CENTURY.

Composed of overdoor with double narrow frieze and two deeper panels under, secured in center by heavy bolt; two triple panelled doors hinged to narrow triple panelled flankings. The whole used as two large doors for State occasions. The panels deeply molded on both sides, the front enriched with varied stellate and geometric interlacing arabesques formed by mitred and butted moldings. Several peepholes have been much enlarged by wear.

Portal: Height, 7 feet 10 inches; width, 6 feet 7 inches.

Small doors: Height, 5 feet 4 inches; width, 3 feet 3 inches.

From the Catedrale d'Oloron, St. Marie, France.

FIFTH AFTERNOON'S SALE

FRIDAY, DECEMBER 12, 1919

AT THE AMERICAN ART GALLERIES

BEGINNING AT 2:30 O'CLOCK

CATALOGUE NOS. 884 TO 1075

884—UNUSUAL MAHOGANY JARDINIÈRE. DUTCH OF THE EARLY 18TH CENTURY.

Octagonal receptacle, flaring to a square molded frieze fitted with a drawer. Supported on cabriole legs with sheep feet. Brass lining for same.

Height, 20 inches; 11½ inches square.

885—MAHOGANY MIRROR. FRENCH OF THE EMPIRE PERIOD.

Double ogee molded frame, interrupted at corners with squares occupied by inturned pateras.

Height, 20½ inches; width, 16 inches.

886—TWO CARVED AND GILDED CANDLESTICKS. FRENCH OF THE LOUIS XVI PERIOD.

Expanding round shaft, terminated with leafage at crown and foot; gadrooned and leaf bobèche and base with three ball feet, enriched with delicate festoons and rosettes at neck and Cupids' heads and festoon at base.

Height, 15 inches.

Fifth Afternoon

887—SMALL CARVED AND GILDED PEDESTAL. SPANISH OF THE 18TH CENTURY.

- Scrolled oblong, supported on volute scroll and shell feet terminating in arched scrolls; varied leaf and scroll cartouches on three sides.

Height, 3¾ inches; length, 9¾ inches; depth, 7¼ inches.

888—ROSEWOOD BUREAU DE VOYAGE. FRENCH OF THE EMPIRE PERIOD. Rectangular, with hinged slant top opening to form writing desk. Finely reinforced with brass flush bandings, corners, scrolled escutcheon and top plate. Fitted interior. (Lining defective.)

Height, 7½ inches; length, 20 inches; depth, 11 inches.

889—SMALL APPLE-TREE FOOTSTOOL. FRENCH OF THE 18TH CENTURY.

Molded panelled foot frame, with turned legs and stretcher. Seat upholstered in crimson and ivory broche silk.

Height, 14 inches; length, 13½ inches; depth, 11 inches.

890—HANGING CORNER CABINET IN ACAJOU. FRENCH OF THE 18TH CENTURY.

Composed of four stepped, quarter-round shelves, supported on turned balusters at front and rear.

Height, 28 inches; width, 14 inches; depth, 10 inches.

891—HANGING WALL CABINET IN ACAJOU. FRENCH OF THE 18TH CENTURY.

Composed of four oblong shelves with round corners. Supported on bulbous turned columns at corners.

Height, 28 inches; length, 28½ inches; depth, 6 inches.

892—HANGING WALL CABINET IN ACAJOU. FRENCH OF THE 18TH CENTURY.

Similar to the preceding.

Height, 28 inches; width, 25½ inches; depth, 6½ inches.

893—MAHOGANY BEDSIDE TRAY. ENGLISH OF THE 18TH CENTURY.

Oblong, with shaped side rails and hand holes; plain back. Supported on four finely turned legs.

Height, 8 inches; length, 24 inches; depth, 14 inches.

- 894—SMALL MAHOGANY TAMBOUR FRONT WORK CABINET. ENGLISH OF THE SHERATON PERIOD.

Molded top, front mechanically raising with the opening of the top drawer, which is fitted with ratchet for winding silk and partitions, another drawer under; interior fitted with three small drawers containing ivory spools and with knobs (two missing). Cuivre doré side lifting handles. Cabinet work of the very highest quality.

Height, 6¼ inches; length, 10¾ inches; depth, 8½ inches.

- 895—SMALL HANGING THREE-TIERED PEAR-TREE CORNER CABINET. FRENCH OF THE LOUIS XVI PERIOD.

Three graduated shaped shelves, supported by shaped open scroll side brackets; above is a small quarter-round cabinet with sliding tambour front on bracketed stump feet.

Height, 3 feet; width, 1 foot 1 inch.

- 896—HANGING WALL CABINET IN ACAJOU. FRENCH OF THE 18TH CENTURY.

Composed of four delicate shaped oblong shelves supported by slender baluster columns at corners.

Height, 26½ inches; width, 24 inches; depth, 7¼ inches.

- 897—ROSEWOOD BUREAU DE VOYAGE. FRENCH OF THE EMPIRE PERIOD. Rectangular, with hinged slant top, opening to form writing desk; interior slides covered with green cloth. Fitted with interior compartments. Finely bound with brass inlaid scrolled bandings at all corners, sunk drop handles and escutcheon.

Height, 7 inches; length, 17¾ inches; width, 10¾ inches.

- 898—MAHOGANY GUERIDON. FRENCH OF THE LOUIS XVI PERIOD.

Molded round top, supported on finely turned baluster shaft and scrolled tripod feet.

Height, 27¼ inches; diameter, 16 inches.

- 899—HANGING CORNER WALL CABINET IN ACAJOU. FRENCH OF THE LOUIS XVI PERIOD.

Quarter-round front, with tambour enclosing door and finely shaped pilasters. Two shaped shelves, supported on open scrolled side brackets.

Height, 35 inches; width, 12 inches; depth, 9 inches.

Fifth Afternoon

- 900—MAHOGANY AND BRASS JARDINIÈRE. DUTCH OF THE 18TH CENTURY.

Round wave rim; hour glass support formed of shaped rails; circular molded base on ball feet. Fitted with brass basin and large swinging bail handle.

Height, 15½ inches; diameter, 14 inches.

- 901—FOLDING MAHOGANY TABLE DESK. ENGLISH OF THE LATE 18TH CENTURY.

Rectangular; bound with inset brass corners and top straps; fitted with two side drawers, one compartmented and lined with red leather; heavy brass lifting handles. Sloping hinged top section disclosing two interior hinged flaps lined with maroon cloth and covering compartments; side rims fitted with portable brass candle-sockets.

Height, 7½ inches; length, 20 inches; depth, 10¼ inches.

- 902—SMALL MAHOGANY COFFEE TABLE. FRENCH OF THE LOUIS XVI PERIOD.

Reeded oblong top, sustained on straight end supports scrolled at crown and developing three scroll feet; shaped reinforcing connecting stretcher.

Height, 28¼ inches; width, 25½ inches; depth, 17½ inches.

- 903—SMALL PEAR-TREE TABLE. FRENCH OF THE LOUIS XVI PERIOD.

Tray top; shaped apron frieze fitted with one end drawer. Supported on slightly cabrioled legs with tray shelf stretcher.

Height, 2 feet 2 inches; width, 1 foot 3 inches; depth, 9½ inches.

- 904—HANGING WALL CABINET IN ACAJOU. FRENCH OF THE 18TH CENTURY.

Composed of four shelves, finely scrolled and supported at serpentine ends with latticed bulbous turned columns. Finished with small brass terminals and heavy rings for suspension.

Height, 28 inches; length, 29 inches; depth, 7¾ inches.

- 905—SMALL HANGING WALL CABINET IN ACAJOU. FRENCH OF THE 18TH CENTURY.

Composed of five shaped shelves. Supported on turned balusters at corners. Rings for suspension.

Height, 23 inches; width, 15 inches; depth, 9 inches.

906—HANGING WALL CABINET IN ACAJOU. FRENCH OF THE 18TH CENTURY.

Composed of four stepped delicate serpentine shaped shelves. Supported at sides by turned balusters with terminals.

Height, 28 inches; width, 22 inches; depth, 6½ inches.

907—HANGING WALL CABINET IN ACAJOU. FRENCH OF THE 18TH CENTURY.

Rectangular case, fitted with two glazed enclosing doors; above on side brackets are two small shelves with back rails.

Height, 27 inches; width, 23 inches; depth, 6¾ inches.

908—ROUND MAHOGANY TABLE A OUVRAGE. FRENCH OF THE LATE 18TH CENTURY.

Molded sunk top, frieze fitted with two small drawers, round columnar support; on shaped tripod base with sunk top and ball feet; in center of support is a spindled circular basket for wool or silk. Cuivre doré drawer knobs and bandings at center and foot of column.

Height, 28 inches; diameter, 15½ inches.

909—CIRCULAR ACAJOU GUERIDON. FRENCH OF THE LOUIS XVI PERIOD.

Tilting sunk molded top. Supported on a finely turned baluster stem terminating in beaded scroll tripod feet.

Height, 27 inches; diameter, 19½ inches.

910—MAHOGANY TABLE CABINET ON CASTORS. FRENCH OF THE 18TH CENTURY.

Composed of two large compartments for books; bracketed above with connecting pediment. Mounted in cuivre doré with flowered double cornucopia ring handles.

Height, 20½ inches; length, 30¾ inches; depth, 10 inches.

Fifth Afternoon

- 911—INLAID ELM-ROOT GUERIDON. FRENCH OF THE LOUIS XVI PERIOD.
Round tray-beaded top of finely matched veined elm, inlaid with band of interlacing semicircles and central medallion; fitted with one small hanging drawer. Supported on plain baluster shaft and deeply scrolled tripod legs.
Height, 30½ inches; diameter, 15¾ inches.
- 912—SMALL OBLONG CARVED WALNUT TABLE. FRENCH OF THE LOUIS XV PERIOD.
Molded top; scrolled aproned frieze fitted with two unequal sized drawers. Supported on cabriole legs.
Height, 24 inches; width, 17¼ inches; depth, 14 inches.
- 913—SMALL PEAR-TREE TABLE. FRENCH OF THE LOUIS XVI PERIOD.
Oblong, with panelled frieze; fitted with end drawer. Supported on slender turned legs and shaped shelf stretcher.
Height, 29½ inches; width, 16½ inches; depth, 13 inches.
- 914—ENCLOSED AFRICAN ROSEWOOD WASHSTAND. ENGLISH OF THE 18TH CENTURY.
Rectangular case, fitted with two deep hinged top flaps opening to left and right and disclosing basin receptacle, one wooden soap bowl, and raising mirror at back fitted with ratchet and spring sides; two panelled hinged enclosing doors and two drawers under, one compartmented. Supported on turned baluster legs. Heavy brass side lifting handles.
Height, 2 feet 8 inches; width, 1 foot 6 inches; depth, 1 foot 6 inches.
- 915—ROSEWOOD JARDINIÈRE. FRENCH OF THE DIRECTOIRE PERIOD.
Round tapering receptacle formed of spear-shaped open splints held by turned bands. Supported on three stems simulating bamboo with ivory rings at joints, annular stretcher and open triangular castored base. Original metal lining for same.
Height, 2 feet 9 inches.
- 916—TWO CARVED MAHOGANY WALL BRACKETS. ITALIAN OF THE 18TH CENTURY.
Rectangular top, enriched with egg and dart molding; leaf scrolled support, enriched with demi-cupid terminating in a lion's mask.
Height 25 inches; width, 10 inches; depth, 15 inches.

917—HANGING WALL CABINET IN ACAJOU. FRENCH OF THE 18TH CENTURY.

Rectangular cabinet, fitted with two enclosing doors having shaped glazed panels, lined with silk. Supported above with side brackets is a small shelf and scrolled pediment.

Height, 31½ inches; width, 22 inches; depth, 7 inches.

918—HANGING WALL CABINET IN ACAJOU. FRENCH OF THE 18TH CENTURY.

Composed of five oblong stepped shelves, supported with scrolled ends and panelled back; surmounted with a scrolled pediment.

Height, 35½ inches; width, 21 inches; depth, 8¼ inches.

919—DOUBLE-TIERED PEAR-TREE TABLE A OUVRAGE. FRENCH OF THE LOUIS XVI PERIOD.

Deep oblong tray top, with smaller one under, sustained on open oval medallioned and scrolled end supports with plain cross stretcher.

Height, 2 feet 4 inches; width, 1 foot 7½ inches; depth, 1 foot.

920—INLAID TRAY-TOP GUERIDON. FRENCH OF THE LOUIS XVI PERIOD.

Applewood; octagonal top inlaid with satin and rosewood star, shaft of same contour as top, supported on four scrolled feet.

Height, 2 feet 4¾ inches; diameter, 1 foot 2 inches.

921—OBLONG MAHOGANY TABLE. FRENCH OF THE 18TH CENTURY.

Top with raised beadings on three sides; frieze fitted with long drawer. Pilaster-like end supports and stretcher sustained on a rectangular plinth.

Height, 26 inches; width, 21 inches; depth, 11¾ inches.

922—GUERIDON IN ACAJOU. FRENCH OF THE 18TH CENTURY.

Circular top, inlaid with a double-line banding. Supported on three arched and outcurving legs sustaining a small round stretcher.

Height, 28 inches; diameter, 17 inches.

923—SMALL PEAR-TREE TABLE. FRENCH OF THE LOUIS XVI PERIOD.

Molded sunk top with round corners; shaped, aproned frieze fitted with one end drawer. Supported on slightly cabrioled legs.

Height, 28 inches; width, 15 inches; depth, 12 inches.

924—ROSEWOOD TABLE A OUVRAGE. FRENCH OF THE EMPIRE PERIOD.

Oblong top; frieze fitted with one compartmented drawer. Solid slender lyre end supports with connecting turned stretcher; on shaped castored feet.

Height, 29¾ inches; width, 22 inches; depth, 14¼ inches.

925—INLAID PEAR-TREE CARD TABLE. FRENCH OF THE 18TH CENTURY.

Oblong hinged double top, lined with green baize; frieze panel inlaid with broad box and rosewood lines. Supported on tapering turned legs; the back two, with drawer between, extend, forming rests for table when opened.

Height, 27 inches; top open, 30 inches square.

926—SMALL MAHOGANY TABLE. FRENCH OF THE LOUIS XVI PERIOD.

Oblong top, with raised canted rim on three sides; frieze fitted with molded drawer, panelled ends and back. Supported on square tapering legs with shelf stretcher.

Height, 30¼ inches; width, 17½ inches; depth, 13 inches.

927—MAHOGANY COLUMNED TABLE. FRENCH OF THE EMPIRE PERIOD.

Rectangular overhanging frieze, fitted with two inset drawers in arched compartment under. Supported on two frontal columns, back pilasters, deep rectangular base and with circular projecting molded feet for columns. Columns mounted with cuivre doré, engine-turned capitals and bases. Siena marble top.

Height, 28¼ inches; width, 19½ inches; depth, 12¾ inches.

928—MAHOGANY COFFEE TABLE. FRENCH OF THE LOUIS XVI PERIOD.

Light oblong reeded top; sustained on double, turned balustered end supports with stretcher and scrolled feet.

Height, 29 inches; width, 24 inches; depth, 13 inches.

929—OBLONG CENTER ETAGERE IN MAHOGANY. FRENCH OF THE 18TH CENTURY.

Composed of six shelves with round corners; supported at the corners on finely turned balusters and feet. Top shelf with gallery. *Height, 4 feet 11 inches; width, 2 feet 7½ inches; depth, 8 inches.*

930—SMALL MAHOGANY TABLE. FRENCH OF THE LOUIS XVI PERIOD.

Square tray top, finished with deep canted beadings; fitted with three small drawers trimmed with small knobs. Supported on square tapering legs.

Height, 32 inches; top, 14 inches square.

931—SMALL OBLONG MAHOGANY TABLE A OUVRAGE. FRENCH OF THE 18TH CENTURY.

Deep canted tray top, fitted with small hanging drawer. Supported on vase-shaped ends with arched legs and double stretcher.

Height, 28 inches; width, 18 inches; depth, 12½ inches.

932—SQUARE MAHOGANY TABLE. FRENCH OF THE 18TH CENTURY.

Molded top, with inset gray and white marble panel; frieze panelled on all sides and curiously fitted with one small drawer at right of front. Supported on square tapering legs and two shelf stretchers.

Height, 28¾ inches; top, 18 inches square.

933—SMALL OBLONG PANELLED TABLE. FRENCH OF THE 18TH CENTURY.

Molded mahogany top with inset panel of yellow pear-tree. Frieze fitted with three similarly fashioned shallow drawers, trimmed with cuivre doré medallion, husk and ribbon escutcheons. Supported on octagonal legs alternately panelled with the above woods.

Height, 28½ inches; width, 17½ inches; depth, 13½ inches.

934—CARVED WALNUT ARMCHAIR. SPANISH OF THE 18TH CENTURY.

Molded arched panelled back, surmounted by a wreath and pinnacles, flat arms terminating in volutes, turned supports and legs with shaped stretchers. Seat and back upholstered in old crimson floral medallioned damask.

935—MAHOGANY CHILD'S CHAIR AND TABLE. ENGLISH OF THE LATE SHERATON PERIOD.

Small armchair; horseshoe-shaped back with side rail terminating in open columned arms; turned fluted legs with adjustable foot rest. Back, arms and seat caned. Square table, with outcurving tapering legs.

Total height, 2 feet 11½ inches; width, 14¾ inches.

936—CARVED BEECH BANQUETTE. FRENCH OF THE LOUIS XV PERIOD.

Oblong with valanced frieze, enriched with leafage and flowers; on cabriole legs with scrolled shell knees and leaf feet. Upholstered in ancient floral damask.

Height, 18 inches; length, 21 inches; width, 13½ inches.

937—THREE CARVED WALNUT SIDE CHAIRS. DUTCH OF THE CHIPPENDALE PERIOD.

Interlacing open strap scroll back, continuing into the serpentine top rail, enriched with shell and leaf motives; insloping supports; molded serpentine seats with central scrolled shell motive. Supported on cabriole legs enhanced with scrolled acanthus leaves, claw and ball feet and H-shaped baluster stretcher. Loose seat of dark brown hide carved with shaped scroll medallion, shell motives and husks; studded border of brass nails.

938—GRAY LACQUE BENCH. FRENCH OF THE LOUIS XVI PERIOD.

Molded seat rail, straight on two sides and incurving on ends, finished with patera corners. Supported on tapering turned fluted legs. Seat upholstered in eighteenth century chintz, developing trailing sprays of lilacs and other sprays in blue on white ground.

Height, 1 foot 3 inches; 2 feet 5 inches square.

939—SMALL FITTED UPRIGHT SECRETAIRE. FRENCH OF THE LOUIS XV PERIOD.

In three sections. Upper with molded arched enclosing mirror door, ebony cornice and open leaf-scroll pediment. Under portion with slant fall, drawer below and two side slides for candles, both interiors fitted with drawers and compartments and richly lacquered in the Chinese manner, with birds and landscapes in gold on a red ground. Table section fitted with one lower frontal and one upper drawer at right and mock drawers filling other spaces, supported on square legs, chamfered on all corners and bulbous feet. Beech, oak and pear-tree have been variously utilized in the construction.

Height, 5 feet 7 inches; width, 1 foot 8¾ inches; depth, 1 foot 6½ inches.

940—SMALL MAHOGANY TABLE. FRENCH OF THE LOUIS XVI PERIOD.

Rectangular case fitted with two drawers, one compartmented; panelled sides and back. Supported on square tapering legs sustaining shelf stretcher.

Height, 30 inches; width, 19 inches; depth 14½ inches.

941—LACQUE GUERIDON. FRENCH OF THE EMPIRE PERIOD.

Circular mahogany frieze, supported on three legs carved with eagle heads, incurving shafts enriched with long water leaves and terminating in claw feet. Finished in bronze colored lacqué. Molded top and small circular shelf stretcher of black and gray Pompeian marble.

Height, 35 inches; diameter, 15 inches.

942—MAHOGANY GUERIDON. FRENCH OF THE EMPIRE PERIOD.

Circular top with plain frieze. Supported on three straight legs with stretcher and incurved triangular castored base. Molded cuivre doré mounts at head and foot of legs.

Height, 35½ inches; diameter, 13½ inches.

943—ROUND TRAY TOP MAHOGANY GUERIDON. FRENCH OF THE LOUIS XVI PERIOD.

Sunk molded top. Supported on fluted turned columns, terminating in three fluted and broken scroll feet.

Height, 30½ inches; diameter, 26 inches.

944—SMALL INLAID MAHOGANY TABLE. FRENCH OF THE LOUIS XVI PERIOD.

Oblong hinged lifting top, inlaid with diamond center and banding. Supported on finely turned legs.

Height, 20 inches; width, 18 inches; depth, 14 inches.

945—THREE-TIERED PEAR-TREE TABLE A OUVRAGE. FRENCH OF THE LOUIS XVI PERIOD.

Composed of three oblong molded deep trays. Supported on slender turned legs.

Height 28¾ inches; length, 20½ inches; depth, 12¼ inches.

946—SMALL TAMBOUR FRONT MAHOGANY TABLE. FRENCH OF THE LOUIS XVI PERIOD.

Front fitted with straight falling tambour front and drawer under; panelled ends and back; supported on tapering legs. Plain top, with inset panel of dove gray marble.

Height, 2 feet 7 inches; width, 1 foot 2½ inches; depth, 1 foot 1 inch.

947—SMALL APPLE-TREE TABLE. FRENCH OF THE LOUIS XVI PERIOD.

Rectangular case, fitted with three brass molded drawers, square pilasters and panelled ends. Supported on tapering legs. Gray veined white marble top, enclosed on three sides with raised wood beadings.

Height, 31¼ inches; width, 17½ inches; depth, 12¾ inches.

Fifth Afternoon

948—SMALL MAHOGANY TABLE. FRENCH OF THE LOUIS XVI PERIOD.

Rectangular case, fitted with molded sliding tambour enclosing front, drawer under, flush side and back panels. Supported on turned baluster legs and shelf stretcher. Half-statuary marble top, enclosed on three sides with raised mahogany beadings.

Height, 29½ inches; width, 17 inches; depth, 13 inches.

949—INLAID PEAR-TREE GUERIDON. FRENCH OF THE LOUIS XVI PERIOD.

Circular molded top, enriched with five-pointed star and banding of lines; frieze fitted with two small and two mock drawers with cuivre doré knobs. Octagonal shaft supported on shaped tripod legs.

Height, 27¾ inches; diameter, 20¾ inches.

950—MAHOGANY GATE-LEG TABLE. ENGLISH OF THE SHERATON PERIOD.

Light top, with two-rule joint leaves; frieze fitted with one end drawer. Supported on graceful turned slender legs and stretchers with similar framed gate-legs. Rich nut-brown patina.

Height, 2 feet 3¾ inches; top open, 2 feet 4 inches by 2 feet 2¼ inches.

951—TABLE A OUVRAGE IN ACAJOU. FRENCH OF THE LOUIS XVI PERIOD.

Oblong lifting top fitted with mirror, and disclosing receptacle with spool compartment at left, and tambour covered compartment at right; long drawer under; sustained on straight end supports with scrolled feet and cross stretcher.

Height, 2 feet 5 inches; width, 1 foot 9½ inches; depth, 1 foot 1½ inches.

952—MAHOGANY TABLE A JEU. FRENCH OF THE 18TH CENTURY.

Oblong folding top sunk on inside and lined with old green cloth; frieze adorned with fluted blocks. Supported on turned fluted castored legs. Two back legs extend and also support a wide drawer.

Height, 2 feet 5¼ inches; width, 2 feet 8 inches; depth, 1 foot 4 inches.

953—SMALL INLAID TULIPWOOD TABLE. FRENCH OF THE LOUIS XVI PERIOD.

Rectangular case with cant corners and enclosing door, ends and back panelled with quartered feathered tulipwood having inset corners, boxwood lines and outer bands; sides with pear-shaped lifting piercings. Supported on cabriole legs. Door with T-shaped turnbuckle. Inset round-cornered, black Pompeian marble top.

Height, 26 inches; width, 13 inches; depth, 11 inches.

954—INLAID PEAR-TREE SIDE TABLE. FRENCH OF THE LOUIS XVI PERIOD.

Shaped molded top, inlaid with diamond bandings and finished with raised beadings on three sides; fitted with three similarly inlaid drawers, the upper with compartments, all trimmed with cuivre doré scrolled shell escutcheons. Supported on slightly cabrioled legs with shelf stretcher.

Height, 26¾ inches; width, 16 inches; depth, 11½ inches.

955—INLAID PEAR-TREE TABLE. FRENCH OF THE 18TH CENTURY.

Rectangular case, fitted with three drawers inlaid with large purple lines and enriched with shield-shape escutcheons; ends panelled with similar lines and quartered corners. Supported on slightly cabrioled legs. Shaped front Rouge Royal marble top, enclosed on three sides with raised wood beadings. (Top cracked). *Height, 27½ inches; width, 17½ inches; depth, 12 inches.*

956—MAHOGANY CARD TABLE. FRENCH OF THE 18TH CENTURY.

Oblong hinged double top, inlaid with brass lines, finished with similar half-round molding, and lined with original dull green baize. Supported on tapering turned legs, the back two extending on a grooved frieze drawer to sustain top when open.

Height, 29½ inches; length, 33½ inches; width, open, 33½ inches.

957—CIRCULAR MAHOGANY TILTING-TOP TABLE. FRENCH OF THE 18TH CENTURY.

Plain top supported on fluted and molded column, terminating in unusual tripod cabriole feet.

Height, 2 feet 3½ inches; diameter, 2 feet 4½ inches.

958—OVAL INLAID WALNUT TABLE. FRENCH OF THE LOUIS XVI PERIOD.

Top inlaid with small checker banding and finished with beaded rim; frieze with inlaid diamond band, fitted with one drawer. Supported on flaring tapering legs with inlaid incurved shelf stretcher. *Height, 29½ inches; width, 20 inches; depth, 15½ inches.*

959—INTERESTING MAPLE DROP-LEAF TABLE. ENGLISH OF THE SHERATON PERIOD.

Round-edge top with two-rule jointed leaves, the frieze fitted with one drawer, both inlaid with purple lines. Supported on finely turned reeded and castored legs.

Height, 2 feet 5¾ inches; top open, 2 feet 6 inches by 2 feet 8½ inches.

Fifth Afternoon

960—SMALL WALNUT TABLE. FRENCH OF THE LOUIS XVI PERIOD.

Composed of two molded drawers with fluted pilasters, panelled ends and back. Supported on turned baluster legs with tray shelf stretcher. Gray and white marble top, enclosed on three sides with raised beadings.

Height, 2 feet 5½ inches; width, 1 foot 7¼ inches; depth, 1 foot ½ inch.

961—INLAID PEAR-TREE TABLE. FRENCH OF THE LOUIS XVI PERIOD.

Tray top inlaid with center oblong tuya-wood panel and many surrounding radiating sections; frieze fitted with two small drawers trimmed with cuivre doré patera knobs. Supported on tapering legs.

Height, 2 feet 4¾ inches; width, 1 foot 11 inches; depth, 1 foot 4 inches.

962—SMALL MAHOGANY TABLE. FRENCH OF THE LOUIS XVI PERIOD.

Rectangular half-statuary marble top, enclosed on three sides with raised beadings; fitted with three panelled drawers, ends and back. Supported on finely turned baluster legs sustaining tray shelf stretcher.

Height, 30½ inches; width, 17½ inches; depth, 13 inches.

963—INLAID MAHOGANY TABLE. FRENCH OF THE 18TH CENTURY.

Rectangular case, fitted with three drawers having narrow box-wood bandings and panelled ends. Supported on square tapering legs enriched with molded brass toes. Drawers with ring handles. Dove-gray marble top, enclosed on three sides with raised wood beadings.

Height, 31 inches; width, 15½ inches; depth, 13 inches.

964—INLAID APPLE-TREE TABLE. FRENCH OF THE LOUIS XVI PERIOD.

Top with rounded front corners and three beaded rims, enriched with inlaid diamond line panel within an oblong, displaying in center a spray of flowers; fitted with three banded drawers. Supported on slightly cabrioled legs sustaining a tray shelf stretcher.

Height, 27 inches; width, 16¼ inches; depth, 11 inches.

965—THREE-TIERED MAHOGANY TABLE A OUVRAGE. FRENCH OF THE LOUIS XVI PERIOD.

Composed of three oblong molded deep trays. Supported on finely turned castored legs.

Height, 31 inches; width, 21 inches; depth, 12½ inches.

966—INLAID MAHOGANY POUDREUSE. FRENCH OF THE LOUIS XVI PERIOD.

Rectangular top, quartered and inlaid in kingwood with star, diamonds and bandings; center hinged and fitted with mirror, sides hinged at ends disclosing deep compartments. Frieze fitted with two drawers and one mock drawer on front and shallow drawer at left end. Supported on fluted pilasters and similar tapering castored legs. Finished panelled back.

Height, 28 $\frac{5}{8}$ inches; length, 26 inches; depth, 17 inches.

967—INLAID TULIPWOOD TABLE. FRENCH OF THE LOUIS XVI PERIOD.

Oblong, with feathered and quartered top, banded with lines; frieze fitted with end drawer; supported on square tapering legs.

Height, 25 $\frac{1}{2}$ inches; width, 16 inches; depth, 11 $\frac{1}{2}$ inches.

968—SMALL MAHOGANY TABLE. FRENCH OF THE LOUIS XVI PERIOD.

Fitted with three molded drawers; supported on turned balusters with castored feet and shelf stretcher. Black and gray marble top.

Height, 2 feet 5 inches; width, 1 foot 7 $\frac{1}{2}$ inches; depth, 1 foot 1 inch.

969—INLAID TULIPWOOD TABLE. FRENCH OF THE LOUIS XVI PERIOD.

Top with shaped front, enclosed on three sides with raised beadings, curiously fitted with one mock drawer and one drawer under on the front and upper drawer on right side. Supported on slightly cabrioled legs. Enriched with feathered tulipwood panels, lines and cross bandings. Drawers mounted with cuivre doré rosetted knobs.

Height, 27 $\frac{1}{4}$ inches; width, 17 $\frac{1}{2}$ inches; depth, 13 $\frac{1}{2}$ inches.

970—SMALL MAHOGANY TABLE. FRENCH OF THE LOUIS XVI PERIOD.

Composed of two brass molded drawers; baluster supports and shelf stretcher. Half statuary marble top enriched with open brass gallery.

Height, 2 feet 6 $\frac{1}{2}$ inches; width, 1 foot 5 inches; depth, 11 $\frac{1}{2}$ inches.

971—MAHOGANY TABLE. FRENCH OF THE LOUIS XVI PERIOD.

Rectangular case, fitted with three drawers, panelled sides and back. Supported on turned baluster and castored legs sustaining shelf stretcher.

Height, 29 $\frac{1}{4}$ inches; width, 19 inches; depth, 13 inches.

Fifth Afternoon

972--INLAID PEAR-TREE TABLE. FRENCH OF THE LOUIS XVI PERIOD.

Composed of three drawers with square pilasters and panelled ends; inlaid with black and boxwood lines. Supported on baluster legs with tray shelf stretcher. Half-statuary marble top, enclosed on three sides with raised walnut beadings.

Height, 2 feet 5 inches; width, 1 foot 6 inches; depth, 11½ inches.

973--CARVED WALNUT COMBINATION WRITING DESK AND SCREEN. FRENCH OF THE LOUIS XV PERIOD.

Serpentine molded top and frieze, enriched with shell motive and molded extra deep drawer on end; cabriole legs with acanthus-leaf knees and goat's feet; panelled shaped back, holding a sliding fire screen covered with contemporary floral crimson damask.

Height, 3 feet 2 inches; width, 2 feet 5 inches; depth, 1 foot 7½ inches.

974--SMALL MAHOGANY TOILET TABLE. FRENCH OF THE LOUIS XVI PERIOD.

High table, composed of two panelled drawers and two enclosing doors under; supported on tapering legs with stock toes; above, an adjustable swinging mirror supported on columns crowned with molded entablature.

Height, 4 feet 2 inches; width, 1 foot 7 inches; depth, 1 foot in inch.

975--INLAID IVORY AND EBONY VITRINE. SPANISH OF THE 18TH CENTURY.

Rectangular; fitted with glazed panelled ends and enclosing door; molded top, surmounted by a gilded balustered and pinnaced pediment; supported on gilded bronze claw and ball feet. Styles of door, ends and back inlaid with variously shaped panels of ivory lines, rosewood and ebony. Double locks with escutcheons; shaped strap hinges of gilded wrought iron. Two shelves and bottom covered with red floral damask, fringed.

Height, 4 feet 10 inches; width, 2 feet 8 inches; depth, 1 foot 5½ inches.

976--BEAUTIFUL INLAID KINGWOOD ENCOIGNURE. FRENCH OF THE LOUIS XVI PERIOD.

Slightly serpentine front, fitted with two enclosing doors panelled with superbly matched wood and straight bandings. Supported on three bracketed stump feet. Mounted with cuivre doré scrolled shell escutcheons. Molded shaped Rouge Royal marble top.

Height, 33 inches; width, 30 inches; depth, 18½ inches.



977—CARVED WALNUT ARMCHAIR. FRENCH OF THE REGENCE PERIOD.

Scrolled, molded frame, enriched with shell motive crown and acanthus-leaf sprays on back, volute scroll arms, supports and front similarly enriched to back, cabriole legs with leaf feet. Back arm pads and seat upholstered in old red and cream floral scroll brocade.

978—TWO CARVED BEECH CANNEE SIDE CHAIRS. FRENCH OF THE REGENCE PERIOD.

Lightly molded, shaped frames, enriched on the apron and upper back with scrolled leafage and shell motives. Supported on cabriole legs with leaf scrolls at knees and feet. Seat and back cannée.

Fifth Afternoon

- 979—CARVED WALNUT CANNEE FAUTEUIL. FRENCH OF THE LOUIS XV PERIOD.

Molded shaped and scrolled back and serpentine fronted seat, enriched with bouquets of flowers and leafage; volute scrolled arms and supports. On cabriole legs similarly enriched. Seat and back cannée; arm pads and loose cushion seat upholstered in ancient green and old ivory floral damask.

- 980—SET OF THREE CREAM LACQUE FAUTEUILS. FRENCH OF THE LOUIS XVI PERIOD.

Square molded back frames with leaf terminals. Scrolled supports and arms finished with volute scrolls; supported on tapering turned fluted legs, crowned with leaf pateras. Seats, backs, and arm pads upholstered in rare old rose jaspé velvet of the period.

- 981—CARVED CREAM LACQUE BERGERE. FRENCH OF THE LOUIS XVI PERIOD.

Shaped molded back frame with extra pediment molding and fluted incurved flankings; sides tapering to volute scrolled arms with curved reeded supports and front rail; fluted tapering turned legs crowned with square leaf patera. Back arms and arm pads upholstered in old floral crimson Utrecht velvet; loose seat cushion in similar cream and crimson stripe velvet.

- 982—CARVED LACQUE BERGERE. FRENCH OF THE LOUIS XVI PERIOD.

Molded semi-oval back, sweep arms terminating in molded volutes, shaped supports and front rail. Supported on turned, fluted legs, under square floral pateras. Back, arms and loose cushion upholstered in yellow and blue striped brocade developing a broad lattice ribbon enclosing baskets and bouquets of flowers.

- 983—CARVED OAK PETIT POINT BANQUETTE. FRENCH OF THE REGENCE PERIOD.

Oblong, supported on cabriole legs with stump feet and continuing valanced frieze; X-scrolled stretcher with center rosette. Upholstered in petit point, displaying in brilliant colors two birds perched under a bouquet amid floral flanking motives; brown-black ground.

Height, 15 inches; length, 22 inches; width, 16 inches.

984—INLAID TULIP AND KINGWOOD TABLE. FRENCH OF THE LOUIS XVI PERIOD.

Rectangular top with raised edge, feathered inside banding and inset dove marble top. Frieze fitted with two drawers enriched with feathered tulipwood panels, lines and kingwood banding, pilasters inlaid to simulating flutings; ends panelled as drawers. Supported on square tapering legs similarly inlaid to pilasters.

Height, 29¼ inches; width, 17 inches; depth, 14 inches.

985—INLAID TULIP AND SATINWOOD TABLE. FRENCH OF THE LOUIS XVI PERIOD.

Three drawers and top simulate series of small cubes panelled with bandings in acajou and finished cuivre doré knobs. Supported on tulipwood panelled, tapering legs.

Height, 2 feet 5 inches; width, 1 foot 5½ inches; depth, 1 foot 2 inches.

986—SMALL INLAID TULIPWOOD TABLE. FRENCH OF THE LOUIS XVI PERIOD.

Composed of three drawers, supported on tapering legs. Top drawers and panels enriched with feathered tulipwood and banding of black and white checks surrounded by acajou. Drawers trimmed with cuivre doré knobs.

Height, 2 feet 4¾ inches; width, 1 foot 2¼ inches; depth, 1 foot 1½ inches.

987—SMALL OBLONG MAHOGANY TABLE. FRENCH OF THE LOUIS XVI PERIOD.

Panelled ends and front, fitted with two drawers and brass moldings. Supported on graceful turned legs with shelf stretcher. Black and gray marble top enclosed with beadings on three sides.

Height, 30 inches; width, 16¾ inches; diameter, 13 inches.

988—MAHOGANY SIDE TABLE. FRENCH OF THE LOUIS XVI PERIOD.

Brass molded panelled frieze with incurved ends, enriched with gilded bronze engine-turned panels, square drop handles and oval wreathed escutcheon. Supported on turned baluster legs with brass toes and shaped shelf stretcher. Molded light and dark gray marble top.

Height, 2 feet 9½ inches; width, 3 feet 6 inches; depth, 1 foot 4½ inches.

Fifth Afternoon

989—UNUSUAL MAHOGANY COMBINATION WRITING TABLE. FRENCH OF THE LOUIS XVI PERIOD.

Rectangular; panelled frieze, fitted with drawer. Supported on tapering fluted legs. Mounted with cuivre doré oval wreath escutcheon and molded round toes. Inset half-statuary marble top. Has extra loose top lined with green cloth for writing. (Top cracked.) *Height, 28 inches; length, 28¾ inches; depth, 17 inches.*

990—OVAL CARVED WALNUT CENTER TABLE. FRENCH OF THE 18TH CENTURY.

Molded top, fitted with small hanging drawer. Supported with lyre and scroll ends developing hounds' heads at scrolls. On shaped feet and plain stretcher. (Needs restoration.)

Height, 28 inches; width, 25 inches; depth, 18½ inches.

991—CARVED AND GILDED COMBINATION BAROMETER AND THERMOMETER. FRENCH OF THE 18TH CENTURY.

Banjo shape, enriched with outer moldings of leafage, scrolled feet, and bowknotted crown. Painted dials. (Needs repairs.)

Height, 3 feet 3 inches.

992—CARVED AND GILDED COMBINATION BAROMETER AND THERMOMETER. FRENCH OF THE 18TH CENTURY.

Banjo shape, enriched with bowknot and laurel husk drops at crown, the molded circular dial surrounded by rocaille; leaf scroll and ball foot. Painted dials. (Needs repairs.)

Height, 3 feet 3 inches.

993—CARVED AND GILDED BAROMETER. FRENCH OF THE LOUIS XVI PERIOD.

Circular molded glazed case with painted dial, surmounted by laurel wreath with drop husks, enclosing trophy of birds and musical instruments; finished at foot with laurel husk and ribbon pendant. (Needs repairs.)

Height, 1 foot 11 inches.

994—CARVED AND GILDED WALL CLOCK. FRENCH OF THE DIRECTOIRE PERIOD.

Rectangular egg and dart molded case, enclosed with glazed door; hung from ring and bracket in the form of a hand; circular fluted dial support; double annular porcelain dials, the smaller one denoting the days of the month.

Total height, 2 feet 4 inches; width, 1¾ inches.

995—MAHOGANY BRACKET CLOCK. ENGLISH OF THE 18TH CENTURY.

Arched door surmounted by a pagoda top with pierced cuivre doré imbricated panel and pineapple terminal; canted pilasters, enriched with gilded demi-females terminating in drops of flowers and above pineapple terminals; pierced gilded sunburst side panels and lifting handles. Supported on molded plinth and leaf scrolled feet. Painted dial, with separate hand for silent or strike. Eight-day movement; strikes hours and quarters. By Gammon, London.

Height, 25 inches; width, 14½ inches; depth, 9 inches.

996—SMALL MAHOGANY TABLE. FRENCH OF THE LOUIS XVI PERIOD.

Oblong, with panelled back and ends, fitted with three drawers; supported on square tapering castored legs and shelf stretcher. Black Pompeian marble top, finished with an open baluster gallery of cuivre doré.

Height, 31 inches; width, 17½ inches; depth, 13 inches.

997—OBLONG MAHOGANY TABLE. FRENCH OF THE LOUIS XVI PERIOD.

Deep, panelled frieze, fitted with sliding tambour front. Supported on turned baluster, castored legs and shelf stretcher. Top of white and gray marble, finished with an open gallery of cuivre doré. (Marble cracked.)

Height, 31 inches; width, 19 inches; depth, 13 inches.

998—MAHOGANY THREE-TIERED CORNER CABINET. ENGLISH OF THE 18TH CENTURY.

Narrow frieze, inlaid with black lines; scrolled bracketed back, sustaining small shelf. Mid tier fitted with central and mock flanking inlaid drawers; lower tier triangular in shape, with central turned molded rim for vessel. A washstand converted by the later addition of molded Alps green marble upper shelf and top.

Height, 3 feet 4 inches; width, 2 feet; depth, 1 foot 4 inches.

999—SMALL INLAID BEECH TABLE. FRENCH OF THE LOUIS XVI PERIOD.

Rectangular top, inlaid with diamond motives enclosing bouquet of flowers. Fitted with three drawers, trimmed with wreathed oval escutcheons. Supported on tapering turned legs.

Height, 27½ inches; width, 16½ inches; depth, 11 inches.

Fifth Afternoon

1000—MOUNTED MAHOGANY SIDE TABLE. FRENCH OF THE LOUIS XVI PERIOD.

Oblong; frieze panelled with brass moldings, fitted with long drawer. Supported on turned fluted legs and vasselike feet with shelf stretcher. Mounted in cuivre doré at gray marble top with open baluster gallery only on the two ends and small returns; square drop and rosetted handles; molded toes.

Height, 33½ inches; length, 31½ inches; depth, 13 inches.

1001—MOUNTED OBLONG MAHOGANY TABLE. FRENCH OF THE LOUIS XVI PERIOD.

Panelled ends, back and front; fitted with three drawers having brass moldings and fluted pilasters. Supported on turned baluster legs with castored feet and shaped stretcher. Half-statuary marble top, finished with open diamond lattice gallery of cuivre doré.

Height, 28½ inches; width, 17½ inches; depth, 11½ inches.

1002—MOUNTED OBLONG MAHOGANY TABLE. FRENCH OF THE LOUIS XVI PERIOD.

Panelled back, ends and front; fitted with three drawers having brass moldings and escutcheon. Supported on baluster turned legs with castored feet and shelf stretcher. Half-statuary marble top, finished with open baluster gallery of cuivre doré. (Top repaired.)

Height, 29½ inches; width, 19¼ inches; depth, 13 inches.

1003—SMALL INLAID PEAR-TREE TABLE. FRENCH OF THE LOUIS XVI PERIOD.

Oblong top, with raised beaded rim inlaid with diamond motive and spray of flowers; fitted with three drawers. Supported on slender cabriole legs and shelf stretcher. Drawers enriched in cuivre doré with oval husk and ribbon escutcheon.

Height, 26 inches; length, 16½ inches; depth, 11 inches.

1004—UNIQUE ACAJOU ADJUSTABLE WRITING AND DRAWING TABLE.
FRENCH OF THE 18TH CENTURY.

Molded oblong top, lined with green leather, double hinged with sliding under part, adjustable to various angles with ratchet stretcher, as to height with ratcheted square front supports sinking into legs. Molded panelled frieze, fitted with long drawer. Supported on square tapering legs.

Height, 2 feet 5¼ inches; length, 2 feet 11 inches; depth, 1 foot 9¼ inches.

1005—CIRCULAR INLAID MAHOGANY TABLE. FRENCH OF THE LOUIS XVI PERIOD.

Top with raised beaded rim; frieze fitted with four small drawers, curiously placed, alternately, at varying heights. Supported on square tapering legs, inlaid above with diamond panel, under with boxwood lines and terminating in square brass toes.

Height, 29½ inches; diameter, 22 inches.

1006—SMALL ROUND MAHOGANY GUERIDON. FRENCH OF THE 18TH CENTURY.

Circular case, with enclosing door and three pilasters. Interior fitted with three small drawers. Supported on three cabriole legs. Very light-colored wood of hard grain. Inset Brocatelle marble top.

Height, 29¾ inches; diameter, 13¾ inches.

1007—INLAID TULIPWOOD TABLE. FRENCH OF THE LOUIS XVI PERIOD.

Composed of three narrow drawers, inlaid with feathered tulipwood, lines and mahogany bandings; supported on slight cabriole legs. Mounted with cuivre doré escutcheons and acanthus-leaf toes. Gray and white molded marble top.

Height, 2 feet 2 inches; width, 1 foot 5 inches; depth, 1 foot 3 inches.

1008—INLAID TULIPWOOD TABLE. FRENCH OF THE LOUIS XVI PERIOD.

Oblong, with tray rim enclosing light and dark gray marble top; frieze panelled with green bandings and fitted with one side drawer. Supported on tapering legs and shelf stretcher with incurved front.

Height, 2 feet 8½ inches; width, 1 foot 10 inches; depth, 1 foot 3 inches.

Fifth Afternoon

1009—INLAID KINGWOOD TABLE. FRENCH OF THE LOUIS XVI PERIOD.

Gallery top, inlaid with eight radiating panels of superbly matched kingwood; shaped and aproned frieze drawer with double sliding molded tambour enclosing doors under; supported on cabriole legs; ends inlaid with kingwood and chevron bandings supplemented with tulipwood; cuivre doré knob and feet with medallion and scrolled leafage.

Height, 2 feet 8 inches; width, 16½ inches; depth, 16 inches.

1010—COMBINATION MAHOGANY TOILET STAND. FRENCH OF THE 18TH CENTURY.

Fitted at back with sliding pivoted square mirror concealed under the loose, molded sunken black and gray marble top; panelled frieze with one side drawer. Supported on front balusters and back pilasters over a marble topped and panelled closet with a brass molded drawer and an enclosing door under. On turned brass-trimmed legs.

Height, with mirror open, 4 feet 9 inches; width, 1 foot 6 inches; depth, 1 foot 3 inches.

1011—HEXAGONAL INLAID TABLE A OUVRAGE. FRENCH OF THE 18TH CENTURY.

Revolving pear-tree top, inlaid with large kingwood and holly six-pointed star; molded with raised rim in black; frieze fitted with two compartmented drawers. Supported on hexagonal shaft and scrolled tripod legs.

Height, 27 inches; diameter, 22 inches.

1012—SEMICIRCULAR MAHOGANY CABINET. FRENCH OF THE LOUIS XVI PERIOD.

Fitted with two molded sliding tambour doors and three pilasters, inlaid with lines and kingwood simulating three flutes. Supported on three square tapering legs, each inlaid with a large fluting. Molded half-statuary marble top broken over the pilasters.

Height, 35 inches; width, 21¾ inches; depth, 13½ inches.

1013—QUAINT WALNUT SHAVING STAND. FRENCH OF THE 18TH CENTURY.

Rectangular top; fitted with drawer and inset half-statuary marble top. Supported on molded hexagonal shaft with circular base and scrolled feet.

Height, 32 inches; top, 3 inches wide, 11 inches deep.

1014—MAHOGANY GENTLEMAN'S POUFREUX AND WRITING TABLE.
FRENCH OF THE LOUIS XVI PERIOD.

Oblong molded hinged top, covered with old green leather and enriched with band of gilded scroll tooling, supported by a light wrought steel triple-hinged arm; inside of top fitted for, but no mirror exists; interior with two deep side pockets; frieze fitted with deep center drawer and two brass escutcheons. Supported on turned tapering legs terminating in brass toes.

Height, 28½ inches; length, 32½ inches; depth, 20¾ inches.

1015—COMBINATION INLAID MAHOGANY WRITING DESK AND SCREEN.
FRENCH OF THE 18TH CENTURY.

Rectangular case, fitted with two deep and one shallow drawer, inlaid with black lines and top writing slide lined with old green cloth. Supported on turned tapering legs with shelf stretcher. Gray-veined marble top, enclosed on three sides with raised beadings. Adjustable raising panelled back screen, covered with lavender check silk.

Height, 28¾ inches; width, 19½ inches; depth, 13¼ inches.

1016—OVAL MAHOGANY TABLE. FRENCH OF THE LOUIS XVI PERIOD.

Case fitted with sliding tambour front with knob; fluted pilasters; straight molded supports with kidney-shaped stretcher; on short turned tapering legs mounted with cuivre doré rings and toes. Dove-gray and white-veined marble top, enriched with a balustered gallery.

Height, 29¼ inches; width, 18 inches; depth, 13¼ inches.

1017—UNUSUAL LARGE OVAL MAHOGANY TILTING-TOP TABLE. FRENCH
OF THE LOUIS XVI PERIOD.

Top sustained on square end supports, with bracketed cross feet and center stretcher holding an open pivoted swinging heart-shaped bracket which supports the top when open. (One foot bracket imperfect.)

Height, 2 feet 4¾ inches; length, 4 feet 5½ inches; depth, 3 feet 10 inches.

Fifth Afternoon

1018—SMALL OVAL MAHOGANY TABLE. FRENCH OF THE LOUIS XVI PERIOD.

Panelled ends, back and hinged door simulating three drawers. Supported on pilaster-like legs terminating in tapering turned feet and kidney-shaped shelf stretcher. Top fitted with half-statuary marble and open balustered gallery of cuivre doré.

Height, 29 inches; width, 19 inches; depth, 14 inches.

1019—OVAL MAHOGANY TABLE. FRENCH OF THE LOUIS XVI PERIOD.

Back, ends and hinged door panelled with brass moldings; similar fluted pilasters. Supported on flat pilaster-like legs terminating in turned feet. Gray and white marble top, finished with open baluster gallery of cuivre doré.

Height, 29½ inches; width, 19 inches; length, 14 inches.

1020—OBLONG MAHOGANY TABLE. FRENCH OF THE LOUIS XVI PERIOD.

Panelled ends and front fitted with sliding tambour door. Supported on round fluted outset pilasters continuing into turned baluster legs with shelf stretcher. Shaped gray and white marble top, finished with an open baluster gallery of cuivre doré.

Height, 28 inches; width, 18½ inches; depth, 12½ inches.

1021—OBLONG INLAID TULIPWOOD TABLE. FRENCH OF THE LOUIS XVI PERIOD.

Frieze, stretcher and tapering square legs panelled with lines and kingwood bandings. Fitted with drawer. Mounted in cuivre doré with wreathed triglyphs at pilaster blocks; square toes. Molded half-statuary marble top.

Height, 32 inches; width, 19 inches; depth, 11¾ inches.

1022—UNUSUAL INLAID KINGWOOD KIDNEY-SHAPED WRITING TABLE. FRENCH OF THE 18TH CENTURY.

Top inlaid with cross banding and lines with center covered in green leather. Deep scrolled frontal apron, fitted with compartment drawer. Turned boxwood swinging arm under left side of top to support lamp. Open inverted lyre end supports on shaped feet with connecting stretcher.

Height, 2 feet 5¾ inches; length, 3 feet; depth, 1 foot 6 inches.



1023—MOUNTED ACAJOU TABLE. FRENCH OF THE LOUIS XVI PERIOD.

Rectangular; molded panelled frieze, fitted with three drawers. Supported on outset round and fluted pilasters, castored legs and shelf stretcher. Mounted with cuivre doré, with open diamond lattice gallery and molded round feet. Half-statuary marble top and stretcher.

Height, 34½ inches; width, 21 inches; depth, 14 inches.

1024—OVAL MAHOGANY TABLE. FRENCH OF THE LOUIS XVI PERIOD.

Fitted with three drawers, the top with writing slide and compartments; supported on turned tapering castored legs and kidney-shaped shelf stretcher. Half-statuary marble top, mounted with open cuivre doré gallery. (Imperfect.)

Height, 29¾ inches; length, 19½ inches; depth, 14½ inches.

1025—MAHOGANY ENCOIGNURE. FRENCH OF THE LOUIS XVI PERIOD.

Quarter-round case, fitted with two molded panels and two enclosing doors hinged from fluted side pilasters. Supported on molded square feet with intervening shaped bracketed apron. Cuivre doré mountings, the pilasters crowned with appliqués of scrolled leaves festooned with husks; doors trimmed with festooned oval escutcheons. Molded half-statuary marble top with broken corners.

Height, 2 feet 10 $\frac{3}{4}$ inches; width, 2 feet 4 $\frac{1}{2}$ inches; depth, 1 foot 8 $\frac{1}{2}$ inches.

1026—INLAID PEARTREE ENCOIGNURE. FRENCH OF THE LOUIS XVI PERIOD.

Quarter-round molded top and two enclosing doors hinged to outside pilasters. Supported on bracketed molded base. Doors inlaid in purple wood with Maltese cross within diamond and oblong panelled bandings; pilasters with double panels and diamond centers in a similar manner. Fitted with two shelves.

Height, 2 feet 9 inches; width, 2 feet; depth, 1 foot 7 $\frac{1}{2}$ inches.

1027—UNIQUE MAHOGANY POUDREUSE. FRENCH OF THE LOUIS XVI PERIOD.

Rectangular sliding top, disclosing a compartmented interior and at the back a disappearing mirror, raised with counter balances. Frieze fitted with mock drawer trimmed with rosetted cuivre doré square drop handles; two raising bracketed end panels form side shelves. Front supported on two outcurving tapering legs terminating in bronze balls; back with shallow paneled case and arched brackets at foot; fitted with three long drawers at right end, trimmed with cuivre doré handle and two knobs. Top compartment and drawers lined with peacock-green silk.

Height, 31 inches; width, 22 $\frac{1}{4}$ inches; depth, 14 $\frac{1}{4}$ inches.

1028—CARVED WALNUT FAUTEUIL. FRENCH OF THE LOUIS XVI PERIOD.

Arched molded back, enriched at sides with leaf terminals, insloping side rails, shaped fluted volute scrolled arms with half-reeded, fluted shaped supports. Sustained on half-reeded turned legs. Seat, back and arms upholstered in eighteenth century tan brocade woven with sprays of flowers held by sinuous imbricated ribbons.

1029—GRAY LACQUE BERGERE. FRENCH OF THE LOUIS XVI PERIOD.

Molded, scrolled horseshoe frame, with arms terminating in volute scrolls; half-reeded fluted shaped supports and similar turned legs crowned with oblong leaf pateras. Loose seat and back, upholstered in eighteenth century chintz developing sprays of lilac and other flowers in blue on white ground.

1030—CARVED WALNUT PETIT BERGERE. FRENCH OF THE LOUIS XVI PERIOD.

Molded horseshoe back, terminating with leaf scroll and volutes at fluted arm supports. Bow front seat, with fluted leg. Loose seat, back and arm pads upholstered in cream floral brocade of the period.

1031—TWO CARVED MAHOGANY FAUTEUILS. FRENCH OF THE EMPIRE PERIOD.

Sweep roll-over back; inverted scrolled cornucopia arms, with straight supports continuing into outcurving legs. Seat and back upholstered with original printed rose crimson velours; the back displaying a vase of flowers in old ivory, within a laurel wreath; seat, similarly executed with a triple floral medallion. Both finished with laurel and patera borders.

1032—CARVED WALNUT PETIT POINT FAUTEUIL. FRENCH OF THE LOUIS XV PERIOD.

Scrolled molded shaped frames, enriched with bouquets of flowers at crown, seat frame and knees. Seat, back and arm pads upholstered in petit point of quaint conventionalized floral scrolls in brilliant colors on sapphire-blue ground.

1033—TWO GRAY LACQUE PETIT POINT FAUTEUILS. FRENCH OF THE LOUIS XV PERIOD.

Molded, scrolled frames enriched at crowns, seat rails and knees with flowers and leafage; supported on cabriole legs, terminating in volute scrolls. Seats, backs and arm pads upholstered in needlework, exhibiting detached floral sprays in delicate colors on a cream ground interrupted with yellow stripes.



1034—LACQUE THRONE CHAIR. PERSIAN OF THE 18TH CENTURY.

Finely turned back supports, with panel and spindles, turned legs and stretchers. Profusely enriched with a multitude of minute flowers in brilliant colors on varying dark green and golden grounds. Seat upholstered in embroidered diagonally placed floral stripes.

1035—CARVED WALNUT PETIT POINT FAUTEUIL. FRENCH OF THE LOUIS XV PERIOD.

Scroll molded, shaped frame enriched with floral bouquets at top, knees and center of seat rail. Seat, back and arm pads upholstered in petit point, displaying recurring stripes of hexagonal lozenges in light and dark blue with tiny red berries at intersections, on ivory ground.

1036—TWO CARVED WALNUT FAUTEUILS. FRENCH OF THE LOUIS XV PERIOD.

Shaped molded back, terminated in bouquet of flowers. Volute scrolled arms and supports; molded serpentine shaped seat; on cabriole legs with leaf knees. Seat, back and arm pads upholstered in old bleu de ciel floral silk.

1037—OVAL MAHOGANY TILTING-TOP TABLE. ENGLISH OF THE 18TH CENTURY.

Molded top, supported on heavy turned baluster and four square tapering scrolled, brass-capped and castored feet. Fitted with duplex loop handled brass spring catch for securing top.

Height, 2 feet 4¾ inches; top, 3 feet 6 inches by 2 feet 5½ inches.

1038—INLAID MAHOGANY DROP-LEAF TABLE. ENGLISH OF THE 18TH CENTURY.

Oblong top, with two-rule joints; round-cornered drop leaves, cross-banded with kingwood, lined with boxwood. Frieze fitted with two drawers on one side and mock drawers on other, trimmed with brass knobs. Straight end support, with close-up top stretcher and outcurving line inlaid legs; brass capped and castored.

Height, 2 feet 4 inches; length, 2 feet 11 inches; depth, 24 inches; top open, 4 feet 11 inches.

1039—INLAID TULIPWOOD COMMODORE. FRENCH OF THE LOUIS XV PERIOD.

Serpentine ends and front with scrolled apron, fitted with two drawers. Supported on slightly cabrioled legs. Drawers with shaped and ends with square panels of feathered tulipwood lines and kingwood bandings. Cuivre doré mountings, scrolled acanthus-leaf toes and scrolled rocaille shield-shaped escutcheons. Shaped molded Rouge Royal marble top.

Height, 31½ inches; width, 25½ inches; depth, 14½ inches.



1040—MAHOGANY TEA STAND. ENGLISH OF THE 18TH CENTURY.

Sarcophagus top, covered with figured crimson brocatelle curiously enriched with embroidered medallion and floral scrolls in pale colors, mounted with brass bandings and lion-head and ring handles; lifting hinged top discloses two oblong tea boxes and central wicker covered porcelain sugar bowl. Supported on baluster shaft and reeded tripod brass-castored feet.

Height, 34 inches; width, 16¾ inches, depth, 12 inches.

1041—INLAID TULIP AND KINGWOOD COMMODE. FRENCH OF THE LOUIS XV PERIOD.

Serpentine ends and front with three drawers, shaped apron; supported on spreading scrolled feet. Richly inlaid with feathered tulipwood panels, boxwood line and inset quarter-round corners, surrounded by kingwood bandings. Mounted in cuivre doré with scrolled leaf oval medallion and drop knees, leaf-scroll handles, escutcheons and toes. Molded Rouge Royal marble top.

Height, 2 feet 9¾ inches; length, 3 feet 2 inches; width, 1 foot 8 inches.



1042—RARE MAHOGANY PORTABLE DESK AND SCREEN. FRENCH OF THE LOUIS XVI PERIOD.

Portable panelled slant-front desk, enriched with *cuivre doré* pierced gallery, hinged fall lined with green leather, interior fitted with two drawers; supported on a table with baluster legs and shelf stretcher enriched with inset marble top. Extra balusters at back, with molded pediment enclosing a sliding fire screen of pleated green silk.

Height, 3 feet; width, 7½ inches; depth, 1 foot 11 inches.

1043—MAHOGANY SIDE TABLE. FRENCH OF THE LOUIS XVI PERIOD.

Frieze fitted with long straight drawer trimmed with brass moldings and square drop handles; pilasters with brass diamonds; outcurving ends. Supported on slender turned legs mounted with brass toes; shaped shelf stretcher. Top of gray and white marble finished with a balustered brass gallery. (One brass molding missing.)

Height, 2 feet 9 inches; length, 3 feet 3 inches; depth, 1 foot 5½ inches.



1051—OBLONG MAHOGANY TABLE. FRENCH OF THE LOUIS XVI PERIOD.

Panelled back, ends and front fitted with three drawers; ends and drawers brass molded and trimmed with cuivre doré square drop handles. Supported on turned legs with castored feet and shelf stretcher. Gray and white marble top, finished with open baluster gallery in cuivre doré.

Height, 28¾ inches; width, 19¼ inches; depth, 12½ inches.

1052—OVAL MAHOGANY TABLE. FRENCH OF THE LOUIS XVI PERIOD.

Ends, back and falling hinged door, simulating three drawers panelled with brass moldings; similar fluted pilasters. Supported on flat pilaster-like legs terminating in castored vase-shaped feet. Kidney-shaped stretcher and oval half-statuary marble top, finished with open balustered galleries of cuivre doré.

Height, 30½ inches; width, 19 inches; depth, 14 inches.

1053—HALF-ROUND MAHOGANY CONSOLE TABLE. FRENCH OF THE LOUIS XVI PERIOD.

Panelled frieze, fitted with cuivre doré ribboned oval es-cutcheon on mock drawer. Supported on finely turned legs with incurved shelf stretcher. Molded top of black and gray marble.

Height, 32 inches; width, 24 inches; depth, 13½ inches.

1054—MOUNTED CIRCULAR ACAJOU CENTER TABLE. FRENCH OF THE LOUIS XVI PERIOD.

Panelled frieze, fitted with two small drawers and intermediate candle slides at opposite sides. Supported on fluted pilasters and similar tapering turned legs. Mounted with cuivre doré open baluster gallery to half-statuary marble top, and molded round toes.

Height, 28¾ inches; diameter, 25½ inches.

1055—ROUND MAHOGANY TABLE. FRENCH OF THE LOUIS XVI PERIOD.

Panelled frieze, fitted with drawer trimmed with brass moldings. Supported on flat pilaster-like legs terminating in turned castored feet and shelf stretcher. Dove-gray marble top, finished with open baluster gallery of cuivre doré.

Height, 28¾ inches; diameter, 19 inches.

1056—CARVED WALNUT GRANDE BANQUETTE. FRENCH OF THE LOUIS XVI PERIOD.

Oblong with molded panelled frame, enriched with husk and patera motives; low square open outcurving ends, with central leaf-husk and laurel sprays. Supported on six fluted tapering legs. Seat cannée.

Height, 1 foot 9¾ inches; length, 6 feet; width, 1 foot 11 inches.

1057—TWO CARVED WALNUT FAUTEUILS. FRENCH OF THE LOUIS XV PERIOD.

Molded scrolled, shaped frames with outcurving arms and cabriole legs with scrolled feet; enriched at crown of back, front rail and knees with bouquets of flowers. Seats, backs and arm pads upholstered in ancient *bleu-de-ciel* silk woven with sinuous scrolls enclosing sprays of daisies.

Fifth Afternoon

1058—SIX BEAUTIFUL CARVED WALNUT FAUTEUILS. FRENCH OF THE LOUIS XV PERIOD.

Deeply molded shaped, scrolled frames enriched at crown, front of seat rails and knees with flowers and leafage. Supported on cabriole legs terminating in leaf-scroll feet. Seats, backs and arm pads upholstered in crimson brocatelle, displaying large floral motive scrolled with infloretted acanthus leaves in ivory and green. This silk was recently removed from the walls of an apartment in the Palace of Fontainebleau.

1059—CREAM LACQUE SALON SUITE. FRENCH OF THE LOUIS XVI PERIOD.

Consisting of two fauteuils and four side chairs. Square molded backs, the fauteuils with volute scroll and fluted arms, shaped supports with reeded flutes. Supported on tapering half-reeded fluted legs crowned with square leaf pateras. Seats, backs and arm pads upholstered with contemporary tan silk and hair-cloth of interesting pattern, a square lattice enclosing floral motives.

1060—TEN CARVED MAHOGANY CHIPPENDALE CHAIRS. ENGLISH OF THE 18TH CENTURY.

Finely scrolled open interlacing vase-shaped slat backs, with double S-scroll top rails enriched with rocaille and leafage; tapering outcurving back legs, terminating in short sheep feet; molded seat rails, enriched with cartouche; cabriole legs, adorned with medallioned rococo scrolled cartouche at knees and terminating in a leaf scroll and claw foot. Loose seat. Four upholstered in floral crimson and six in floral green damask. Portions of carving apparently of a later date.

1061—CARVED WALNUT FOLDING PRIE-DIEU AND CHAIR. FRENCH OF THE LOUIS XIV PERIOD.

Scrolled X-end supports, enriched with pateras at front knuckle of leaf-enriched arms, which with the low back are there hinged with wooden flanges and raise, forming a prayer and arm rest. Seat, arm pads and double-faced back upholstered in crimson floral damask of the period.

Height open, 3 feet 4 inches.

1062—INTERESTING CARVED PAINTED DAY-BED. FRENCH OF THE LOUIS XVI PERIOD.

Head and foot board alike on both sides; panelled and decorated with incurved brown diamond on a grained cream ground. Triangular panelled pediment, enriched with circular central floral medallion; supported on open fluted balusters with castored feet; balusters surmounted by pateras and leaf-enriched terminals.

Height, 3 feet 3 inches; width, 2 feet 3 inches; length, 5 feet 10 inches.

1063—CARVED LACQUE CHAISE-LONGUE. FRENCH OF THE LOUIS XVI PERIOD.

Composed of two unequal, deep seated bergères; leaf-enriched round-molded backs, terminating in volute scroll arms; shaped fluted supports with round fluted legs. Loose seats, backs, arm pads and outside backs upholstered in dainty pale lavender, pink and cream floral striped brocade of the period.

Height, 3 feet 1 inch; length, 6 feet 3 inches; width, 2 feet 3½ inches.

1064—INLAID TULIP AND KINGWOOD UPRIGHT SECRETAIRE. FRENCH OF THE LOUIS XVI PERIOD.

Rectangular, with canted pilasters continuing into stump feet, fitted with four long and three similar mock drawers forming a writing fall; lined with purple cloth and supported on brass quadrants. Drawers, pilasters and ends inlaid with tulipwood panels finished with lines and kingwood banding, the drawers with small central and flanking panels, each simulating two drawers. Mounted with cuivre doré, patera and ring handles, oval husk and ribbon escutcheons. Interior fitted with four drawers and large compartment. Rouge Royal molded marble top with canted corners.

Height, 3 feet 10 inches; width, 2 feet 1 inch; depth, 1 foot 3 inches.



1065—MAHOGANY SIDE TABLE. FRENCH OF THE LOUIS XVI PERIOD. .

Rectangular; brass molded, panelled frieze, fitted with long drawer. Supported on fluted expanding round legs with vase-like feet and mounted with brass caps, bases, collars and toes; finely panelled shelf stretcher. Top of boldly veined red jasper, finished with a brass raised beaded rim.

Height, 34 inches; width, 31½ inches; depth, 15 inches.

1066—TWO CARVED AND GILDED SCONES. ITALIAN OF THE 18TH CENTURY.

Molded oblong mirror frame, enriched with open leaf scrolls and rocaille at crown, sides and foot, supporting three acanthus scrolled arms for lights.

Height, 3 feet 2 inches; width, 2 feet.

1067—TWO ELABORATELY CARVED AND GILDED BRACKETS. ITALIAN OF THE 18TH CENTURY.

Scrolled and festooned vaselike support, terminating in three deeply undercut scrolled acanthus leaves and pendant berried husk of the same and water leaves; crowned with a dentilled and leaf molded broken top, crested with a grape and vine leaf scrolled ram's head supporting a shaped pearl and leaf molded smaller supplementary top. (One drop of back festoon missing.)

Height, 22½ inches; width, 11½ inches; projection, 8½ inches.

1068—TWO CARVED AND GILDED TORCHERES. ITALIAN OF THE 18TH CENTURY.

Bacchic figures, Faun and Satyr, support on their arms and falling over their loins goat-skins, wreaths of leaves and drapery; on their heads are clusters of fruit, with round surmounting basket-like tops; molded panelled tripod bases, enriched with husks, acanthus-leaf and claw feet.

Height, 5 feet 2 inches.

1069—TWO CARVED AND GILDED TORCHERES. ITALIAN OF THE 18TH CENTURY.

Baluster support, enriched with double heart-shaped scrolled motives, gadroons, water leaves, entwining ribbon and pateras on the various members; tripod medallion base with claw feet.

Height, 4 feet 9 inches.

1070—FOURFOLD DRAP D'ARGENT BROCADE AND VELVET SCREEN. FRENCH OF THE LOUIS XIV PERIOD.

Serpentine arched crowns; panels of brocade, displaying recurring reversed detached trailing stems of large pink flowers and smaller ivory flowers, forming irregular medallions; the stems and leafage mostly in silver threads, the flowers in velvet weave, on grounds of peacock green. Bordered with contemporary crimson velvet, finished with brass nails.

Each fold: Height, 4 feet 10 inches; width, 2 feet 3½ inches.

1071—CARVED AND GILDED CONSOLE MIRROR. ITALIAN OF THE 18TH CENTURY.

Shaped scrolled open frame, enriched in part with mirror panels (some missing), rocaille and leafage; crowned with a large pierced shell and leaf motive; supported on scrolled leaf feet; fitted with ancient mirror.

Height, 3 feet 9 inches; width, 2 feet 2 inches.

Fifth Afternoon

1072—BEAUTIFUL INLAID KINGWOOD SECRETAIRE. FRENCH OF THE REGENCE PERIOD.

Shaped, hinged slant writing fall, supported by interior brass side slides, lined with old green leather; interior with six stepped drawers and compartments; shaped front, fitted with two short and two long drawers, canted pilasters and shaped apron. Supported on stump feet. Front and top panelled with cross bandings enclosing diamond parquetry of exquisitely grained kingwood. End panels quartered and superbly matched. Enriched with cuivre doré mountings, scrolled rocaille escutcheons, massive fluted drop handles with leaf rosettes, open scrolled leaf toes and interesting open scrolled apron appliqué.

Height, 3 feet ½ inch; length, 3 feet 1 inch; depth, 1 foot 7 inches.

1073—CARVED AND GILDED CONSOLE MIRROR. FRENCH OF THE LOUIS XV PERIOD.

Oblong, with gilded crowning molding. Shaped mirror frame and upper panel enriched with scrolled acanthus leaves; occupied by subject in colors, "Cupids Sporting and Riding a Dolphin," painted in oils. The background of frame dull blue lacqué.

Height, 5 feet 10½ inches; width, 3 feet.

1074—CARVED WALNUT BED. FRENCH OF THE DIRECTOIRE PERIOD.

Panelled head and foot board, enriched with open reeded baluster supports with fluted square rail stumps enhanced with pateras; elaborate scrolled head, panelled with molded diamond motives variously enclosing pateras and shell motives.

Height, 4 feet 2 inches; width, 4 feet 3 inches; length, 6 feet 2 inches.

1075—LARGE ACAJOU FOLDING EXTENSION DINING TABLE. FRENCH OF THE LOUIS XVI PERIOD.

Composed of three sections; center rectangular, supported on four turned legs and two extending legs for flaps; two semi-circular ends, with two folding legs and sliding wood under braces to connect with centers.

Height, 2 feet 4½ inches; length, open, 11 feet 3 inches; width, 7 feet 2 inches.

SIXTH AND LAST AFTERNOON'S SALE

SATURDAY, DECEMBER 13, 1919

AT THE AMERICAN ART GALLERIES

BEGINNING AT 2:30 O'CLOCK

CATALOGUE NOS. 1076 TO 1229

1076—SATINWOOD PANELLED MAHOGANY CONSOLE TABLE. FRENCH OF THE LOUIS XVI PERIOD.

Frieze fitted with long straight molded drawer, panelled with satinwood and trimmed with bronze pearl ring handles. Serpentine ends, with swinging hinged receptacles. Round fluted pilasters supported on similar turned legs, with shaped shelf stretcher. Half-statuary molded shaped marble top, with broken semicircular corners.

Height, 3 feet; length, 4 feet; depth, 1 foot 10½ inches.

1077—MAHOGANY BONHEUR DU JOUR. FRENCH OF THE LOUIS XVI PERIOD.

Rectangular upper case fitted with two glazed, molded hinged doors, one shelf and long under drawer; statuary marble top enriched with medallion pierced cuivre doré gallery. Under portion fitted with cylindrical raising fall front trimmed with leaf fitting handle; extending green leather-lined writing slide, interior with drawers and compartments; two molded drawers below. Supported on turned tapering half-reeded fluted legs.

Height, 4 feet 10½ inches; width, 2 feet 9 inches; depth, 1 foot 6 inches.



1078—CARVED OAK TABLE WITH BOOKSHELVES. FRENCH OF THE RE-
GENCE PERIOD.

Shaped molded top and frieze, supported on cabriole legs enriched with fan and pendant husk knees and scrolled rocaille feet. Deeply shaped upper shelf, supported on shaped sides and back, each pierced with large hand-holes. The entire frieze, back and sides of shelf enriched in low relief with incavo carving, displaying delicate arabesque scrolls of leafage, husks and shell motives.

Height, 2 feet 9½ inches; width, 1 foot 5½ inches; depth, 11¾ inches.

1079—RARE MAHOGANY WINE TABLE. FRENCH OF THE 18TH CENTURY.

Circular top, mounted with molded brass rim, has one half hinged to give access to wine cooler. Panelled kettledrum-shaped body, fitted with one small drawer and supported on tripod scrolled legs.

Height, 2 feet 5⅝ inches; diameter, 2 feet 5½ inches.

Note: This ingenious type of wine table is extremely rare and seldom to be found in France.

1081—SQUARE FOLDING MAHOGANY CARD-TABLE. FRENCH OF THE LOUIS XVI PERIOD.

Upper top of four triangular, strongly hinged sections, falling over on the frame and forming with the pivoted under-top a large playing table, lined with green cloth. Both tops mounted on all sides with brass sunk reinforcing straps. Frieze fitted with drawer. Supported on tapering legs with brass toes.

Height, 30¼ inches; top open, 2 feet 10 inches square; closed, 2 feet.

1082—SMALL OVAL MAHOGANY TABLE. FRENCH OF THE LOUIS XVI PERIOD.

Ends, back and falling hinged door simulating three drawers, panelled with brass moldings; pilasters panelled with ebony lines. Supported on turned legs with vasselike feet and kidney-shaped shelf stretcher. Half-statuary marble top, finished with open balustered gallery of cuivre doré.

Height, 28 inches; width, 19 inches; depth, 13½ inches.

1083—TWO CARVED WALNUT PETIT POINT SIDE CHAIRS. FRENCH OF THE LOUIS XV PERIOD.

Shaped molded frames, enriched with leaf scrolls. Cabriole legs with leaf knees and feet; shaped molded stretchers. Seats and backs upholstered in needlework. Slight variations in frames.

(A) Back, "Venus and Psyche" under a tree and near a vase of flowers in a landscape; rich coloring, the feature in minute stitches "Point St. Cyr." Seat, two eagles amid flowers and scrolls.

(B) Back, "Winter," classic figure in ample robes warming herself at a brazier, enclosed in a medallion with scrolled corners. Seat, four-lobed medallion with scrolls on black ground, enclosing two birds-of-Paradise in landscape.



1084—CARVED WALNUT PETIT POINT FIRE SCREEN. FRENCH OF THE LOUIS XV PERIOD.

Shaped molded frame, supported on four volute scrolled side feet. Raising panel of needlework, displaying pastoral subject, "Garnering the Wheat." In the foreground of a well-watered and lightly wooded landscape, three peasants are busily engaged with the wheat sheaves; enclosed in a broad scrolled strap and leaf cartouche. Executed in dainty yellows, greens, blues and tans, finely relieved with crimson, on an old ivory ground; the features of figures in minute stitches of "Point St. Cyr."

Height, 3 feet 2 inches; width, 2 feet 1½ inches.

1085—TWO CARVED WALNUT PETIT POINT SIDE CHAIRS. FRENCH OF THE LOUIS XV PERIOD.

Shaped molded frames, enriched with leaf scrolls; cabriole legs, with leaf knees and feet. Backs and seats upholstered in needlework.

(A) Back with standing figure, "Lady of the Court," in rich embroidered medieval robes, on a somewhat triangular cream ground within scrollings of flowers and on an outer crimson ground. Seat, a flying bird on irregular cream ground, with floral scroll surround.

(B) Back, allegorical seated figures in landscape, "Juno with Peacock" at right, "Winter" at left, with flaming brazier; on black ground. Seat, triangular scrolled arch, enclosing flowering tree and birds on cream ground; double leaf and scroll border on a black outer ground.

Features of figures executed in minute rare stitches of "Point St. Cyr."

1086—TWO CARVED WALNUT PETIT POINT SIDE CHAIRS. FRENCH OF THE LOUIS XV PERIOD.

Shaped molded frames, enriched with leaf scrolls; cabriole legs with leaf knees and feet. Backs and seats upholstered in needlework.

(A) Back with subject in landscape, "A Gallant making a Proposal to a Lady," within floral scroll medallion on black ground; seat, two birds-of-Paradise in landscape, canopied by flowers and fruit.

(B) Back and seat, chimeric animals and birds amid trailing flowers on brown-black ground.

Features of figures in minute stitches of "Point St. Cyr."



1087—TWO CARVED WALNUT PETIT POINT SIDE CHAIRS. FRENCH OF THE LOUIS XV PERIOD.

Shaped molded frames, supported on cabriole legs, enriched with leaf knees and scroll feet. Backs and seats upholstered in needlework.

(A) Back with subject, "The Return of the Prodigal Son." He meets his father in a quaint landscape; brown background. Seat, rabbit and peacocks amid flowers on brown ground.

(B) Back, "Prodigal Son" seen seated under a tree in his distress. Seat, his father strolling near his palace in plenty. Features of figures executed in fine minute stitches of "Point St. Cyr."



1088—TWO CARVED WALNUT PETIT POINT SIDE CHAIRS. FRENCH OF THE LOUIS XV PERIOD.

Shaped molded frames, enriched with leaf scrolls; cabriole legs with leaf knees and feet. Backs and seats upholstered in needlework. Slight variance in frames.

(A) Back. Figure of young woman in rich medieval robes, picking pears, within scrolls; on black ground. Seat, two birds-of-Paradise amid flowers and scrolls.

Features of figures executed in minute stitches of "Point St. Cyr."

(B) Back, with subject in landscape: Lady in ample robes seated at an ornate table, under a flowering tree, a youthful Gallant paying his homage. Seat, subject from "La Fontaine's Fables," "Crane, Fox and Butterfly," within scrolled cartouche. Executed with light blue the predominating color.

1089—TWO CARVED WALNUT PETIT POINT SIDE CHAIRS. FRENCH OF THE LOUIS XV PERIOD.

Shaped molded frames, enriched with leaf scrolls; cabriole legs with leaf knees and feet. Backs and seats upholstered in needlework.

(A) Back, "La Promenade." Lady of Court on black ground within leaf scrolls. Seat, two facing birds amid highly conventionalized flowers and foliage.

(B) Back, "Abundance." Seated figure of Court lady in ample robes and high head-dress, holding cornucopia of flowers, within an arched floral arbor and scrolling; on black ground. Seat, two birds perched on a fruit tree growing from a jardinière, within scrolling of a typical Louis XIV character.

Features of figures executed in minute stitches of "Point St. Cyr."

1090—TWO CARVED WALNUT PETIT POINT SIDE CHAIRS. FRENCH OF THE LOUIS XV PERIOD.

Shaped molded frames, enriched with leaf scrolls; cabriole legs with leaf knees and feet; shaped molded stretchers. Backs and seats upholstered in needlework.

(A) Back with scrolled border on brown ground and floral wreath, enclosing subject, "La Jardinière." Seat, scrolled oval medallion and similar ground, enclosing subject, a pseudo-classic figure, "Hercules and Lion," in landscape.

(B) Back similar, with subject a classic figure of "Victory" seated, holding shield and spear, with draped flags on either side. Seat, a vase of flowers within serrated medallion and scrolls on brown ground.

Features of figures executed in rare "Point St. Cyr."

1091—THREE CARVED WALNUT PETIT POINT SIDE CHAIRS. FRENCH OF THE LOUIS XV PERIOD.

Shaped molded frames, enriched with leaf scrolls; cabriole legs with leaf knees and feet, one with molded stretcher. Backs and seats upholstered in needlework.

(A) Back, pseudo-Chinese seated figure of young woman playing a strange harp, a bird overhead, two attendants, one with fan, the other bringing fruit; on brown ground. Seat, birds amid a great variety of flowers.

(B) Back, pseudo-Chinese figures; at right, a lady with a fan, opposite a kneeling attendant; on brown black ground. Seat, subject from "La Fontaine's Fables," "Fox, Crane and Stag," amid flowering trees.

Features of figures executed in minute stitches of "Point St. Cyr."

(C) Back, Flora seated amid floral scrolls in colors on a tawny brown ground. Seat, fox and parrot, illustrating one of La Fontaine's Fables, amid similar scrolls and ground to back.

1092—SET OF THREE CARVED WALNUT FAUTEUILS. FRENCH OF THE LOUIS XV PERIOD.

Shaped molded and scrolled frames, enriched with floral bouquets and leafage at crown and front of seat; cabriole legs, with husk drop knees and scroll leaf feet. Seats, backs and arm pads upholstered in ancient blue silk woven with sprays of daisies amid sinuous scrollings.

From the Collection Pecquinot, Paris.

1093—CARVED WALNUT SALON SUITE. FRENCH OF THE LOUIS XV PERIOD.

Consisting of canapé and four fauteuils. Molded scrolled frames, enriched with floral bouquets and leafage; supported on cabriole legs similarly enriched. Seat, backs and arms upholstered in ancient *bleu-de-ciel* brocade woven with sprays of daisies amid sinuous scrollings.

Canapé: Height, 3 feet 3 inches; length, 5 feet.

From the Collection Pecquinot, Paris.



1094—CARVED WALNUT GRANDE BERGERE. FRENCH OF THE LOUIS XVI PERIOD.

High horseshoe, molded back, enriched with bouquet of flowers and terminating in volute scrolled arms, half-reeded fluted supports, shaped seat, on fluted turned legs. Back, arm pads, arms and loose seat upholstered in charming rose-du-Barry damask, patterned in cream with trailing medallion of festooned leafage and scrolls enclosing birds, flowers, cupids, satyrs, trellised arbors and Cupid at the Altar of Love.

1095—CARVED WALNUT PETITE BERGERE. FRENCH OF THE LOUIS XVI PERIOD.

Similar to the preceding.



1096—RARE CARVED MAHOGANY PETIT POINT FAUTEUIL. FRENCH OF THE DIRECTOIRE PERIOD.

Molded sweep back, leaf-scrrolled straight arms; supported on scrolled legs with sphinx-head terminals and claw feet. Seat and back upholstered in contemporary petit point, displaying within rectangular medallions, enriched with husks and leaf festoons, classic subjects; back, "Diana at the Chase"; seat, "Cupid driving Chariot drawn by Lion and Lioness," the transformed Hippomenes and Atalanta.



1097—INLAID TULIPWOOD POUDREUSE. FRENCH OF THE LOUIS XVI PERIOD.

Shaped top in three sections, hinging backward in center, fitted for, but no mirror on inside; sides hinged outward, disclosing deep compartments; front with center writing slide, drawer under and one at right; inlaid with quartered feathered tulipwood scrolled lines and kingwood bandings. Mounted with cuivre doré leaf scroll appliqués at knees and toes; drawers with knobs and scrolled escutcheons.

Height, 2 feet 4½ inches; length, 2 feet 6½ inches; depth, 1 foot 6 inches.



1098—CIRCULAR LIGHT MAHOGANY TABLE. FRENCH OF THE LOUIS XVI PERIOD.

Frieze fitted with two opposite small drawers and intervening candle slides at sides; interesting molded pilasters. Supported on finely proportioned tapering turned castored legs. Black and gray marble top, finished with open reversed double arched gallery in cuivre doré. *Height, 28 inches; diameter, 23½ inches.*

1099—SMALL INLAID TULIPWOOD WRITING TABLE. FRENCH OF THE LOUIS XV PERIOD.

Top serpentine shape on all sides and fitted with pull writing slide. Shaped frieze, fitted with end drawer. Supported on cabriole legs. Top with bracket sides and shaped pediment, fitted with three stepped shelves and long bottom draw.

Height, 30¾ inches; width, 19 inches; depth, 13 inches.



1100—HALF-ROUND INLAID TULIPWOOD COMMODORE. FRENCH OF THE LOUIS XVI PERIOD.

Inlaid frieze, cross banded and panelled with double boxwood lines, similar central panelled door and ends; door hinged with the frieze as one; inlaid mock fluted pilasters. Supported on similar tapering legs; molded top of fine Rouge Royal marble. Door trimmed with cuivre doré ribboned oval escutcheon.

Height, 33 inches; width, 29½ inches; depth, 16 inches.

1101—CARVED MAHOGANY PETIT POINT BERGERE. FRENCH OF THE DIRECTOIRE PERIOD.

Rectangular sweep back enriched with molded scrolled and domed pediment; scrolled inverted cornucopias as arms, enriched with honeysuckle leaf and shell motives; oblong supports, sweep front and shaped tapering legs. Back and loose seat upholstered in needlework, displaying open octagonal pearl and rectangular motives sprayed with roses at corners and enclosing bouquets of flowers; inner and outer sides of arms, sprays of lilacs and asters.

1102—CREAM LACQUE BERGERE. FRENCH OF THE LOUIS XV PERIOD.

Molded, shaped frame, the back deeply incurved and terminated with floral bouquet; finely scrolled arms, supports and front; supported on cabriole legs. Back, arms and loose seat cushion upholstered in rare old blue chintz, displaying oval wreaths enclosing bouquets and supplementary entwined wreaths of roses in reserved cream and gray.

1103—TWO GRAY LACQUE BERGERES. FRENCH OF THE LOUIS XVI PERIOD.

Molded, scrolled horseshoe frames with arms terminating in volute scrolls; half-reeded fluted shaped supports and similar turned legs crowned with oblong leaf pateras. Loose seats and backs, upholstered in eighteenth century blue and white chintz developing sprays of lilacs and other flowers.

1104—TWO CARVED AND GILDED GRAND FAUTEUILS. FRENCH OF THE REGENCE PERIOD.

Shaped and scrolled frame, enriched with rocaille and acanthus leafage. Cabriole legs, with oval medallioned knees and feet scrolled with acanthus leaves, background of frames cream lacqué. Seats and backs upholstered in large floral crimson damask of the period, studded with small brass-headed nails.



1105—CARVED WALNUT PETIT POINT BERGERE. FRENCH OF THE LOUIS XV PERIOD.

Arched molded back frame, crowned with bouquet of flowers and husk drops and terminating in scrolled arms and supports. Shaped and scrolled seat rail similarly enriched to crown of back. On cabriole legs, with floral knees and scrolled leaf feet. Back, arms inside and out, arm pads and loose seat cushion upholstered in ivory petit-point, the back displaying central grotesque pseudo-Chinese figure playing a tambourine and surrounded by conventionalized flowers and fruit sprays, quaint birds and scrollings in soft tones of green blues, crimson, yellows and tans, the remaining covers of similar needlework but without the figure.



1106—OAK PETIT POINT FAUTEUIL. FRENCH OF THE LOUIS XIV PERIOD.

High oblong back, with serpentine scroll crown; straight arms scrolled into supports; shell and husk valanced apron to shaped seat; cabriole legs with X-scroll stretcher. Back, seat and arm pads upholstered in petit point, displaying in back and arm pads large quantity conventionalized, scrolled floral motives in brilliant crimson, blue, yellow and ivory on tawny brown ground. Seat with similar motives, but in softer colors and less conventionalized.

1107—RARE LACQUE PETIT POINT BERGERE. FRENCH OF THE LOUIS XV PERIOD.

Shaped molded frame; enriched with bouquets of flowers at crown; knees and front rail, the cabriole legs with scrolled leaf toes. Back, inner and outer arm panels, pads and loose seat cushion upholstered in charming petit point, displaying seated female figures flanked by jardinières of growing flowers and butterflies; executed in ivory and light tan on light *bleu-de-ciel* grounds.

1108—TWO BEAUTIFUL CREAM LACQUE PETIT POINT FAUTEUILS. FRENCH OF THE LOUIS XV PERIOD.

Shaped molded backs, enriched at crowns with bouquets of flowers; scrolled arms and supports; shaped seat with floral centers. Supported on cabriole legs enriched with flower knees and volute scroll feet. Backs, seats and arm pads upholstered in ivory. Petit point displaying baskets of roses and other flowers, suspended from bowknotted ribbons which flow round the intervening borders of trailing flowers. Embroidered in shades of crimson, yellow, blue, green and tan silks.



1109—TWO CARVED WALNUT PETIT POINT FAUTEUILS. FRENCH OF THE LOUIS XIV PERIOD.

High oblong back; molded scrolled arm enriched with leaf and arabesque motive at volutes; arm supports and legs finely fluted balusters; molded scrolled X-stretcher. The back and seat upholstered in petit point; backs displaying a mounted young noble, hawking in a park; a chateau in distance; pond with duck in foreground on black ground. Seats: birds, stag and hound variously posed amid conventional flower sprays.

From the Collection Cezarac, Bordeaux, France.

1110—UNIQUE CARVED WALNUT PETIT POINT AND SILVER EMBROIDERED
FAUTEUIL. FRENCH OF THE 17TH CENTURY.

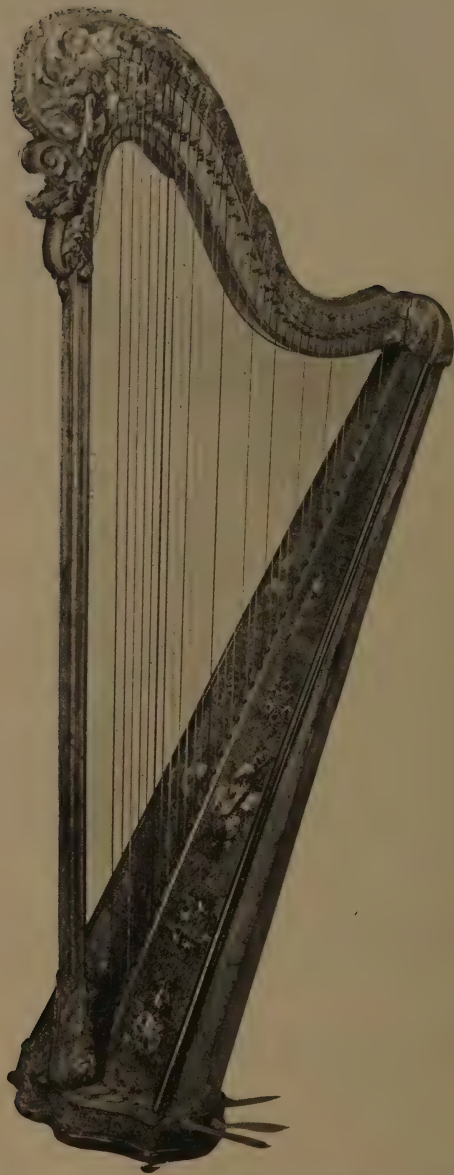
Allegorical petit point panels; after the cartoons of Charles Le Brun, 1619-1690.

Oblong back, volute scrolled arms and supports enriched with acanthus leaves, floral pateras and husk motives. Supported on baluster legs interrupted with oblongs of leaf husks; similar side stretchers; frontal stretcher with open leaf and strap scrolls. One back, leg and side stretcher have been restored. Seat and back upholstered. Back depicts, "The Apotheosis of Religion"; seat, "The Triumph of the Virgin."

In the back panel, a female figure emblematic of religion holds a lamp up to the world. She wears ample crimson robes and is seated in a triumphal chariot drawn by two caparisoned white horses, led by a young maiden and ridden by winged cherubim; under the wheels of the chariot symbolic figures of evil are being crushed, and seated at the front of chariot is a further cherub bearing aloft a Dove of Peace. Many cherubim hover in the sky. A globe, symbolic of the world, is at the front center. Seat: The Virgin, in ample robes, stands beside a terrestrial globe and the young Saviour, who supports a cross. They occupy a flat chariot drawn by winged angels and pressed forward by two cherubim in rear. The Virgin holds above the Sacred Host and exhorts the peoples of the world, symbolized by a group at left, to appeal to the mercies of the Cross. Cherubim hover in the air. Executed in soft pastel colors accentuated by the crimson robe in the back and the rich blue of the globe in the seat; skilfully enriched with silver threads, mostly in the curious circular clouds of the sky, and stitches of velours freely introduced into the robes of the various figures.



1110—UNIQUE CARVED WALNUT PETIT POINT AND SILVER EMBROIDERED FAUTEUIL. FRENCH OF THE 17TH CENTURY.



1111—BEAUTIFUL CARVED AND PAINTED SATINWOOD HARP. FRENCH OF THE LOUIS XVI PERIOD.

Double scrolled head, enriched with carved festoons of flowers, broad acanthus leaves and pateras; finely molded shaft terminating in acanthus leaves; supported on molded shaped foot. Front of sounding board richly decorated, in colors on satinwood, with wreaths of flowers, doves and trophies of musical instruments. Made by Nademan, Paris.

Height, 5 feet.

1112—CARVED WALNUT CHAISE-LONGUE. FRENCH OF THE LOUIS XV PERIOD.

Composed of two unequal sized fauteuils and central banquette. Scrolled molded frames enriched with flowers, leafage and fan motives. Seats, backs and arm pads upholstered in large flowered, ancient rose-crimson Utrecht velvet.

Total length, 5 feet 7 inches.

1113—EXTRA LONG GROS-POINT DAY BED. FRENCH OF THE 17TH CENTURY.

Walnut molded frame, with serpentine crowned sloping back and two shaped arms at the head giving the bed the advantage of being used in either direction. Supported on six baluster legs and outside stretchers. Back, loose cushion seat, arm pads, inner and outer arm panels upholstered in gros-point, displaying ivory banded ogivals enclosing primitive bouquets of flowers in brilliant colors on black grounds, the arm panels of ivory-waved stripes, alternating with floral lavender stripes.

Height, 3 feet 5½ inches; length, 6 feet 6 inches; width, 2 feet 2 inches.

1114—RICHLY MOUNTED ACAJOU COMMODORE. FRENCH OF THE LOUIS XVI PERIOD.

Rectangular panelled front delicately broken in center and fitted with three small upper drawers, the two long drawers under simulating three to conform with the composition. Supported on half-reeded and fluted round outset pilasters and fluted legs. Mounted in cuivre doré with pearl ring and rosette handles, wreath and bowknotted escutcheon; husk and oak leaf festooned cartouche appliqué trusses; pearl and dentilled collars on legs. Molded Rouge Royale marble top, following contour of top.

Height, 2 feet 11 inches; width, 3 feet 11 inches; depth, 24 inches.

Sixth Afternoon

1115—MOUNTED MAHOGANY SIDE TABLE. FRENCH OF THE LOUIS XVI PERIOD.

Rectangular; frieze panelled with brass moldings; fitted with long drawer. Supported on fluted tapering legs, vasselike feet and molded shelf stretcher. Mounted in cuivre doré with collars to legs and feet. Beautifully veined red jasper top. (Cracked.) *Height, 34½ inches; width, 31½ inches; depth, 15 inches.*

1116—MOUNTED ACAJOU SIDE TABLE. FRENCH OF THE LOUIS XVI PERIOD.

Panelled frieze with rounded ends, fitted with central drawer and pivoted swinging end compartments, simulating drawers. Supported on fluted turned shafts and legs and two intermediate shelf stretchers. Mounted with cuivre doré; open diamond motived gallery to the half-statuary marble top and mid-shelf; pearl beadings and rosetted ring handles to drawers; annular collars to legs.

Height, 2 feet 11½ inches; length, 3 feet 2½ inches; depth, 1 foot 3½ inches.

1117—SEMICIRCULAR MAHOGANY SIDE TABLE. FRENCH OF THE LOUIS XVI PERIOD.

Frieze fitted with one long drawer and two narrow hinged end enclosing doors; supported on brass fluted baluster supports and legs, sustaining shelf stretcher following the contour of top. Mounted in cuivre doré, with balustered gallery at the half-statuary marble top and stretcher, pearl molded ring and patera handles on drawers and doors, engine-turned oblong appliqués on pilasters and turned feet.

Height, 2 feet 11 inches; length, 4 feet 2 inches; depth, 1 foot 8 inches.

1118—CARVED WALNUT CANAPE. FRENCH OF THE LOUIS XVI PERIOD.

Molded frame with arched back terminated in leaf pateras, volute scrolled arms, outcurved supports and shaped seat. Supported on four frontal fluted, tapering legs with square pateras interrupting the seat frame. Seat, back, arm pads and panels upholstered in ancient tan floral broché silk woven with bouquets of pink flowers tied with scrolling imbricated ribbons forming irregular medallions. Signed by the maker, under front rail, D. B.

Length, 4 feet 9 inches.

[Illustrated.]



1118—CARVED WALNUT CANAPE. FRENCH OF THE LOUIS XVI PERIOD.

1119—INLAID TULIPWOOD COMMODORE. FRENCH OF THE LOUIS XV PERIOD.

Serpentine front and ends; fitted with two drawers, the lower with deep scrolled apron. Supported on cabriole legs. Drawers and ends panelled with shaped feathered and quartered tulipwood, lines and kingwood bandings; enriched in center of front with a large scrolled banded cartouche of darker tulipwood bearing a vase of loose flowers in low-toned woods. Mountings of cuivre doré, leaf scroll and rocaille knees and toes, leaf handles with festooned mask escutcheons and central rocaille shield escutcheons. Shaped molded Rouge Royal marble top. The four handles, apparently of the period, have replaced others of different form.

Height, 2 feet 9¾ inches; width, 3 feet 10 inches; depth, 1 foot 10 inches.

From the Collection de Goncourt, Chateau Vierville sur Mer, Calvados, France.



1119—INLAID TULIPWOOD COMMODORE. FRENCH OF THE LOUIS XV PERIOD.

1120—UNIQUE CUT-CRYSTAL GLASS AND GILDED BRONZE TOILET TABLE
WITH ACCESSORIES. FRENCH OF THE EMPIRE PERIOD.

Glazed rectangular top, fitted with ivory velvet panel painted with basket of roses, lilacs, bluebells and asters surrounded by a border of laurel leaves; entire frieze encrusted with lattice diamond cut-crystal and fitted with metal-lined center drawer. Supported on similar but deeper cut columnar balusters, with large bases sustaining four diagonally placed club-shaped crystal stretchers holding a bowl-shaped crystal jardinière in the center. The top sustains two square cut-crystal pedestals at the back supporting in cuivre doré two Cupids holding a broad central floral festoon bearing an oval mirror with flower garlanded frame, the Cupids in their other, uplifted hands carry scrolls holding cut-crystal candle-sockets and bobèches. The table lavishly mounted in cuivre doré with rope-molded top, frieze drawer and end panels, all with floral appliqués, columns with capitals, bases and feet; stretcher with caps and central circular boss; jardinière rim with two scrolled undulating serpents. Accessories include two bulbous bottles with pineapple stoppers, two oblong boxes and flaring vase for flowers, each of cut-crystal with varied cuivre doré mountings.

Height, 3 feet 8 inches; width, 3 feet 1 inch; depth, 1 foot 9½ inches.

Note: Thomire, the famous fondeur of the Empire period, is credited with the fine mountings. Originally made for the ill-fated Empress Josephine.



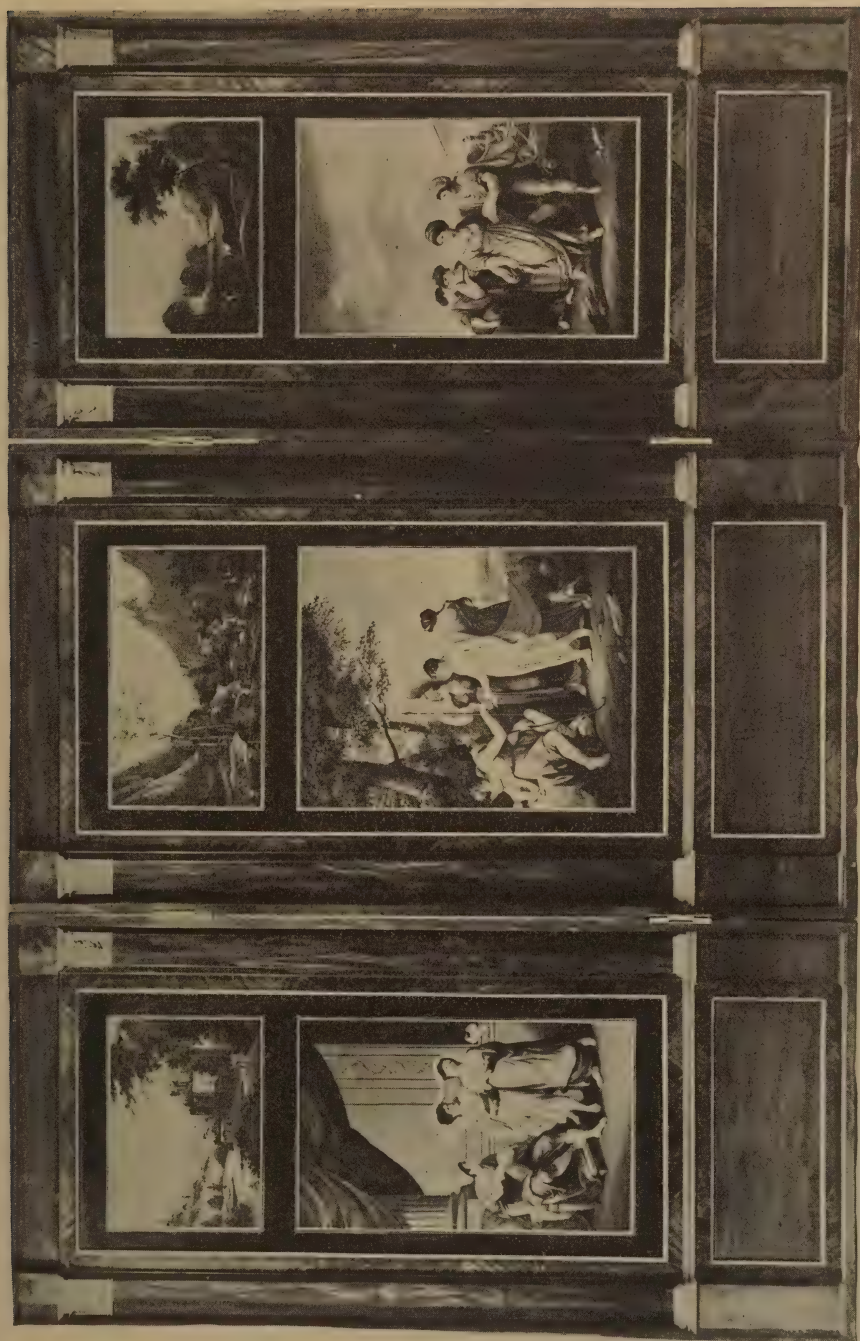
1120—UNIQUE CUT-CRYSTAL GLASS AND GILDED BRONZE TOILET TABLE
WITH ACCESSORIES. FRENCH OF THE EMPIRE PERIOD.

1121—SUPERB PAINTED MAHOGANY THREEFOLD SCREEN. FRENCH OF THE EMPIRE PERIOD.

Each leaf framed in an architectural form with molded crowned frieze enriched with cuivre doré urns, pilasters mounted in cuivre doré with leaf crown and eagle, capitals and leaf bases supported on pedestals and foot panels molded with brass beadings; leaves fitted with heavy reversible hinges. The frieze panels display three varied romantic wooded landscapes painted by Bidou, the official landscapist for the Emperor Napoleon; the panels below, three classical scenes illustrative of "The Judgment of Paris," most skilfully painted in oils, rich in color. By Pierre Narcisse Guérin, 1774-1833.

Each pane: Height, 5 feet 3 inches; width, 2 feet 5½ inches.

Made for the Emperor Napoleon and bearing his cipher in the capitals of columns. From the collection of Madame la Duchesse de Trévise, to whom it had been presented by her brother, the Emperor.



1121—SUPERB PAINTED MAHOGANY THREEFOLD SCREEN, FRENCH OF THE EMPIRE PERIOD.

1122—SIXFOLD PAINTED SCREEN. FRENCH OF THE 17TH CENTURY.

Decorated with arched panels enclosing subjects, "Spring," "Summer," "Autumn" and "Winter," in the four central panels; the outer panels present the original owners; the Lady stands holding a string of pearls in one panel, the Seigneur with a baton in his hand and his plumed casque at his side, in the other. The allegorical figures of the seasons are presented as richly costumed seventeenth century Court ladies seated in landscapes, with arabesques above and below in colors on gray grounds, the flanking panels display in the center tops coats-of-arms of the respective personages below them. Painted on canvas.

Each fold, 5 feet 5 inches high, 1 foot 9 inches wide.

From the Collection Zahn, Versailles, France.



1122—SIXFOLD PAINTED SCREEN. FRENCH OF THE 17TH CENTURY.

Sixth Afternoon

1123—CARVED CREAM LACQUE LIT DE REPOSE. FRENCH OF THE LOUIS XVI PERIOD.

Rectangular head and foot, finely molded with ribbon motives and enriched with acanthus leaves at foot, most interesting central terminals, sculptured with laureated heads of Roman emperors within ovals, crowned with ribbon bowknots and festooned laurel sprays. Supported on leaf-enriched and fluted turned legs. Panels at head and foot upholstered in chintz of the period, displaying detached sprays of lilac and daisies in blue on cream ground.

Height, 3 feet 5 inches; length, 6 feet 6 inches; width, 3 feet 5½ inches.

1124—LARGE ACAJOU CYLINDER SECRETAIRE. FRENCH OF THE 18TH CENTURY.

Upper portion fitted with six molded drawers; canted, fluted pilasters; half-statuary marble top, enriched with cuivre doré lattice gallery and pilasters with vases of wheat, appliqué. Panelled cylinder fall front, with acanthus leaf handles, writing slide lined with dark green leather; interior fitted with three columned doors and six drawers; beneath are five panelled drawers with kneehole center. Supported on turned fluted pilasters and legs.

*Height, 4 feet 7 inches; width, 4 feet 5 inches; depth, 2 feet.
From the Collection of M. Lafuge, Bordeaux, France.*

1125—INLAID TULIPWOOD UPRIGHT SECRETAIRE. FRENCH OF THE LOUIS XV PERIOD.

Graceful incurved frieze, fitted with one drawer; canted pilasters; shaped fall front lined with green leather and supported on brass slides; interior fitted with inlaid drawers and compartments; two enclosing doors under. Inlaid with panels of quartered and feathered tulipwood, finished with lined, broken inset cornered bandings of kingwood and further cross bandings. Mounted with cuivre doré, open scrolled escutcheons and leaf-scroll toes. Gray and black round-cornered molded marble top.

Height, 4 feet 10½ inches; length, 2 feet 10½ inches; depth, 1 foot 2½ inches.

1126—CARVED AND GILDED LACQUE CONSOLE MIRROR. FRENCH OF THE LOUIS XVI PERIOD.

Rectangular, with portion of dentilled crowning cornice; the outer molding with pearl motives; the inner, mirror frame with similar pearls and leaf motives. Enriched on the broad frieze with two handsome festoons of flowers, terminated with central bowknot and draped tassels, at ends with buttons and pendent drops of flowers. The ornamentation gilded, the ground of gray lacqué. Has the ancient mirror in two fitted sections.

Height, 5 feet 11 inches; width, 3 feet 6 inches.

Loaned to the French Museum, New York.

1127—INLAID TULIPWOOD UPRIGHT SECRETAIRE. FRENCH OF THE LOUIS XVI PERIOD.

Rectangular front, with canted pilasters composed of frieze drawer, hinged fall front and two lower enclosing doors. Supported on stump feet. Inlaid with diagonally feathered panels of tulipwood enriched with patera and broken cornered bandings of green and purple woods. Interior fitted with drawers and compartments; fall lined with old leather. Molded gray and white marble top.

Height, 4 feet 9 inches; width, 3 feet 2 inches; depth, 1 foot 6 inches.

From the Collection Cezarac, Bordeaux, France.

1128—RICHLI MOUNTED MAHOGANY SECRETAIRE. FRENCH OF THE EMPIRE PERIOD.

Rectangular upper section fitted with six drawers, supported in center by an oblong pedestal occupied by an inset cuivre doré bronze dialled clock, at sides by winged caryatids in gilded bronze. Sliding green leather covered top disclosing extra side writing slides (central cover missing). Knee-hole table, fitted with two drawers at left, one in center and deep drawer at right, simulating two drawers. Supported on square tapering legs. Drawers mounted with cuivre doré leaf moldings, long open scrolled escutcheons, the upper drawers with handles simulating small hands, back and clock pedestal with wreaths, Cupids and masks.

Height, 4 feet 3½ inches; width, 3 feet 7½ inches; depth, 1 foot 10½ inches.



1129—MOUNTED ACAJOU COMMUNE. FRENCH OF THE LOUIS XVI PERIOD. Rectangular; front and ends panelled with brass moldings. Fitted with three small upper and two long drawers under. Supported on outset round, brass fluted pilasters and vasselike feet. Mounted in cuivre doré with open baluster gallery to half-statuary marble top; square drop and rosette handles to drawers; engine molded frieze panels to pilasters; collars and rings to feet.

Height, 2 feet 11½ inches; length, 4 feet 1 inch; depth, 1 foot 10 inches.

1130—MOUNTED MAHOGANY UPRIGHT SECRETAIRE. FRENCH OF THE LOUIS XVI PERIOD.

Rectangular; frieze fitted with long drawer above the fall front, below two enclosing doors, all panelled with brass moldings. Supported on round outset fluted pilasters and vaselike turned feet; panelled ends with fluted flat back pilasters. Mounted in cuivre doré with molding surrounding the gray and white marble top, drop handles on drawer, engine-turned panels on pilaster blocks and collars on feet. Interior fitted with drawers and compartments.

Height, 4 feet 8 inches; width, 3 feet $\frac{3}{4}$ inch; depth, 1 foot $3\frac{1}{4}$ inches.

1131—RARE MARQUETRY UPRIGHT SECRETAIRE. FRENCH OF THE LOUIS XVI PERIOD.

Rectangular case, with canted pilasters fitted with frieze drawer, hinged writing fall and two enclosing doors under. Ends and front panelled with tulip, kingwood and gray sycamore simulating cubes, enclosed by lines and kingwood bandings, pilasters panelled with cross bandings. The frieze panelled and enriched with festoons of flowers in dull-colored woods on sycamore; fall front with trophy of musical instruments in oval panel, lower doors with square central panel depicting pastoral scene, "Youth Playing Bagpipes to a Court Lady, as Shepherdess." Supported on inlaid panelled tapering legs. Mounted in cuivre doré with leaf toes, drawer, fall and door with oval husk and ribbon escutcheons. Interior finely fitted with six inlaid drawers and compartments. Fall lined with green leather. Molded cant-cornered brocatelle marble top. Signed by "Le Petit" on the oak frame under marble top.

Height, 4 feet $9\frac{1}{2}$ inches; width, 2 feet 1 inch; depth, 2 feet $\frac{1}{2}$ inch.

From the Collection de Goncourt, Chateau Vierville sur Mer, Calvados, France.

1132—INLAID TULIPWOOD UPRIGHT SECRETAIRE. FRENCH OF THE LOUIS XVI PERIOD.

Molded panelled top; incurved frieze, fitted with long drawer. Shaped fall front richly inlaid with large basket of loose flowers in varied low-toned woods. Fall lined with green leather, interior fitted with drawers and compartments; two hinged enclosing doors below, canted pilasters. Supported on short, bracketed cabriole legs. Inlaid with panels of quartered feathered tulipwood, lined bandings of kingwood and cross bands. Mounted in cuivre doré with open scroll escutcheons and leaf toes.

Height, 4 feet 8 inches; width, 2 feet 10 inches; depth, 1 foot 3 inches.

[Illustrated]

1133—PANELLED SATINWOOD AND MAHOGANY SIDEBORD. FRENCH OF THE LOUIS XVI PERIOD.

Frieze enriched with satinwood diamond panelled dividing blocks and fitted with one long and two short drawers, with molded mahogany bands and richly figured satinwood panels; under, four enclosing doors similar in treatment, demarked with fluted pilasters. Supported on fluted inset columns and turned stump feet. Molded dark green and gray marble top.

Height, 3 feet 3½ inches; width, 6 feet 3 inches; depth, 1 foot 11 inches.

1134—CARVED MAHOGANY LIBRARY TABLE. ENGLISH OF THE GEORGIAN PERIOD.

Shaped molded top, with round corners partially indented; frieze fitted with three deep raised panelled drawers and canted corners; supported on bracketed cabriole legs with medallion and leaf knees, and terminating in claw and ball feet. (Has been refinished.)

Height, 2 feet 5 inches; length, 5 feet 1 inch; depth, 3 feet.



1132—INLAID TULIPWOOD UPRIGHT SECRETAIRE. FRENCH OF THE LOUIS XVI PERIOD.

OLD VELVETS, SILKS AND TAPESTRIES

- 1135—JARDINIÈRE VELVET TABLE CENTER. ITALIAN OF THE 17TH CENTURY.

Displaying small bouquets of soft pink flowers, imposed on scrolled pink and blue acanthus leaves of cut and uncut velvet and double bouquets of larger flowers in deeper colors on a rich ivory-silk ground.

12½ inches by 1 yard 15 inches.

- 1136—UNIQUE SILVER EMBROIDERED GREEN CUT VELVET PANEL. ITALIAN OF THE 15TH CENTURY.

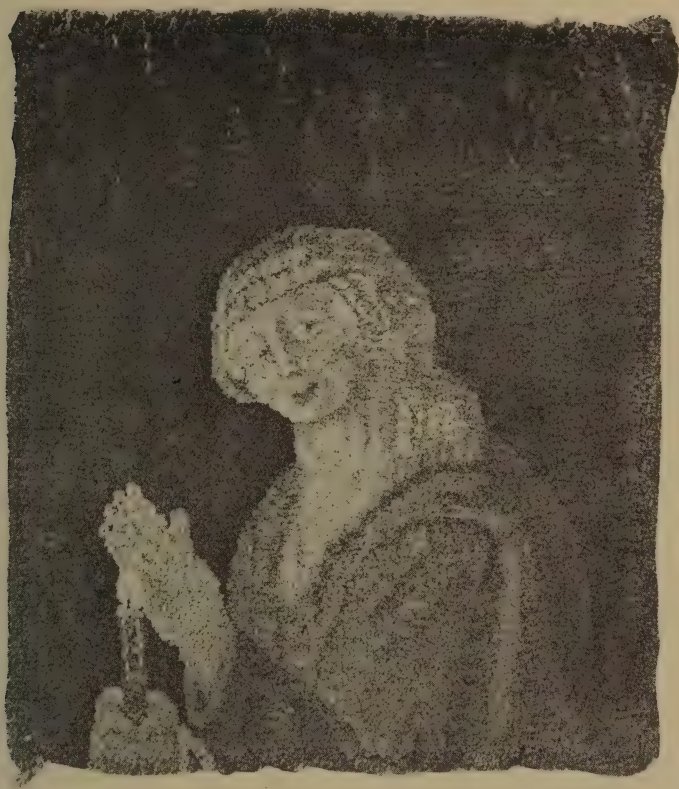
The field, of cut jaspé soft yellow green velvet, has been lightly embossed with subject, "The Adoration of the Magi," which is defined with a partial outline of silver and gold cords. A simple background of landscape with flowers at foot and hills with castles beyond; between the various figures the emblems of "The Passion" are seen, slightly touched with crimson silk. The interesting border, lined and medallioned at corners and sides with silver threads, displays recurring husks and floral ogivals with the background delicately cut to a lower plane to distinguish the pattern. Framed in old black and gilded frame.

24 inches square.

- 1137—REMARKABLE DRAP D'OR CRIMSON BROCADE PANEL. HISPANO-MORESQUE OF THE 14TH CENTURY.

Exquisite weaving of the small embroidery hand loom, disclosing a semblance of relief; displaying recurring circular medallions enclosing conventionalized floral centers, surrounded by minute garlands, strap arabesque ground in which are developed quatrefoil motives connecting with the medallions and intermediate stellate blossoms. Executed in fine gold threads with slight passages of brilliant blue, cream and dull pale green on a rich crimson ground.

Height, 12 inches; width, 17½ inches.



1138—GOBELINS SAVONNERIE PICTURE. FRENCH OF THE 17TH CENTURY.

“La Vierge de la Roseraie.” The Holy Mother seen at half length and almost in profile to left. Her head swathed in a light blue, pink and ivory drapery, wearing purple robes and holding a rosary in her clasped hands. (Framed.)

Height, 12½ inches; width, 11 inches.

1139—RARE EMBROIDERED NEEDLE-PAINTING. FLEMISH OF THE EARLY 15TH CENTURY.

“Le Seigneur de la Canne.” Our Lord standing crowned with cruel thorns and nimbus, of sorrowful mien. His robe thrown open, displaying the effect of the thorns on His breast, hands bound and holding a reed; three-quarter length; skilfully executed in minute stitches of dull silks enriched with gold, on a black silk ground. In ancient gilded frame.

Height 16¼ inches; width, 11½ inches.



1140—RARE GOLD-EMBROIDERED AND JEWELLED CRIMSON VELVET DOSSAL.
ITALIAN OF THE 16TH CENTURY.

Oblong; enclosed within a rayed circular medallion of silver and gold the sacred monogram "M", enriched with an open crown wrought in gold, silver, seed pearls, blue and green faceted mock jewels; corners occupied by husks and foliage similarly executed. Silver banded border of a lengthy Latin inscription in gold.

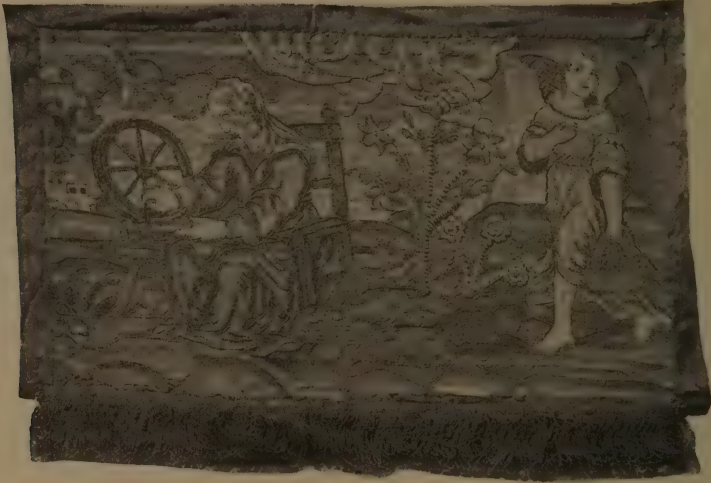
Height, 19 inches; width, 22 inches.



1141—RARE GOLD NEEDLE-PAINTED PICTURE. SPANISH OF THE 16TH CENTURY.

“The Assumption of the Virgin.” On a crescent moon in ample robes, the Virgin stands with crown and halo about her head; above is a resplendent sun amid flowing ribbons inscribed with Latin; flanking at left a cluster of olives, fountain, enclosed garden, palm branch and growing lilies, at right a conical tree, a castle, chateau and growing Tudor roses, supported on inscribed ribbons. Skilfully executed in dull silks, silver and gold threads on a solid double diamond lattice ground in gold threads. The various symbols probably indicate a present from Philip of Spain to his Tudor Queen, “Mary of England.” In ancient gilded frame.

Height, 24 inches; width, 20 inches.



1142—GOLD, SILVER AND SILK PETIT POINT PANEL. -FRENCH OF THE 16TH CENTURY.

"The Annunciation of the Virgin." She is seated in an armchair facing front at left, busily engaged spinning at a low, old-fashioned wheel. An irregular landscape stretches out to the horizon and is occupied by large blossoming lilies about the center and at right by the announcing angel robed in crimson and blue and carrying a golden basket. The stitches of the embroidery are greatly varied and liberally enriched with gold and silver threads. Lined and banded at crown and sides with crimson floral damask. Trimmed at foot with gold and crimson fringe.

Height, 18 inches; width, 29 inches.

1143—UNIQUE GRAY AND GOLD BROCATELLE COVERLET. ITALIAN OF THE 16TH CENTURY.

Woven with recurring leaf and scroll strap incurved lozenge motives, alternately enclosing half coats-of-armor and coronetted double displayed eagles; on the shoulders of lozenges are alternately placed two running stags and two statant regardant lions. Finished with original gray and gold fringe.

Height, 2½ yards; width, 1¾ yards.

Note: Originally made for a member of the Royal House of Hapsburg.

1145—POINT HONGROISE COVERLET. ITALIAN OF THE 17TH CENTURY.

Embroidered with recurring small particolored stepped lozenges, in alternating reds, pinks, greens, orange, ivory and plum color on a golden yellow lattice ground. Trimmed on two sides with embroidered silk galloon and multicolored fringe.

Length, 2 yards 26 inches; width, 2 yards.

1146—RARE GREEN CISELE VELVET TABLE COVER. ITALIAN OF THE 16TH CENTURY.

Woven with an unusually intricate pattern of small carnations scrolled from small diagonally placed staves, in lustrous cut and uncut emerald green velvet, with centers of flowers, leaves and staves, cut to an apricot silk ground. Trimmed with patterned gold galloon. Lined with silver gray silk.

1 yard 3 inches by 1 yard 22 inches.

1147—RICHLY EMBROIDERED CRIMSON VELVET PANEL. SPANISH OF THE 16TH CENTURY.

The entire field filled with interlacing strap arabesques, forming a series of oval medallions in center, and scrolled horseshoe devices at crown and foot; the ovals enclose leaf motives and two at ends, insignia. Executed in appliqué of ivory and yellow silk outlined with varied blue, yellow and ivory silk cords. Narrow Gothic scrolled leaf border.

Height, 2 feet 5 inches; width, 4 feet 10 inches.

1148—LARGE EMBROIDERED CREAM-SILK COVERLET. FRENCH OF THE 18TH CENTURY.

The field enriched with large intricate circular medallion of scrolled leafage, dainty floral sprays and corner bouquets of flowers. Interesting border with corner medallion of trailing flowers enclosing gay-plumaged birds in hanging cages; the flowers continued amid fitting birds, in bowknotted garlands sustaining jardinières of flowers; sprigged ribbon guards. Solidly executed in rich delicate-colored silk threads. Trimmed with multicolored silk fringe and four large tassels. Lined with pale sea-green silk.

Length, 3½ yards; width, 2 yards 30 inches.

1149—THREE UNIQUE BLUE DAMASK PANELS. FRENCH OF THE LOUIS
XVI PERIOD.

Lampas weave, varying in size; woven with recurring canopied scrolled motives in which "Vestals at the Altar of Love," facings stags and two male figures supporting the altar of Neptune, appear. Executed in silver and gray in a soft robin's-egg blue ground. From designs drawn by the famous De Lasalle.

Total length, 6¾ yards.

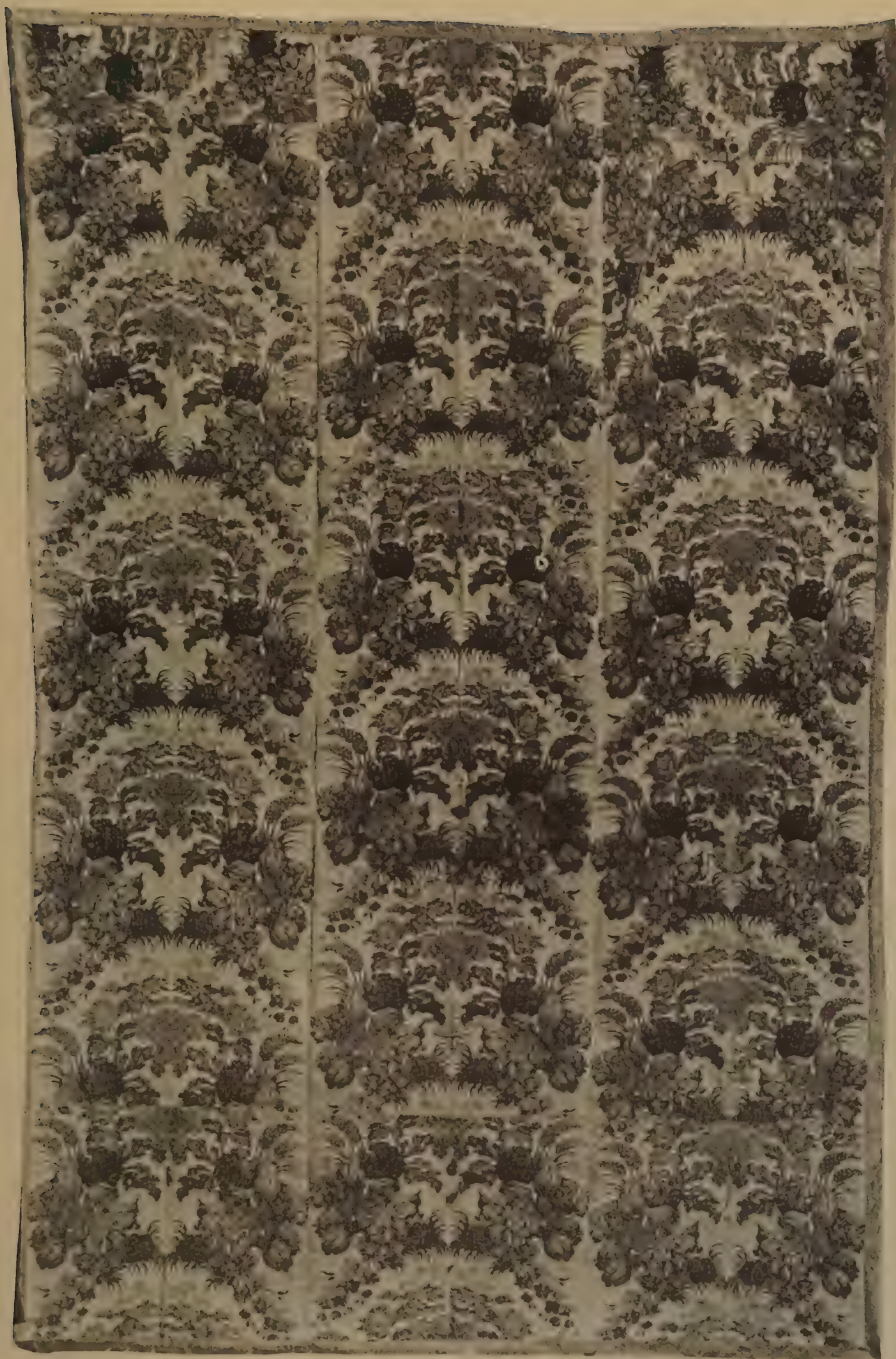


1149—THREE UNIQUE BLUE DAMASK PANELS. FRENCH OF THE LOUIS XVI PERIOD.

1150—MAGNIFICENT VELVET BROCADE PORTIERE. FRENCH OF THE 16TH CENTURY.

Composed of three well-matched breadths, displaying recurring small enclosed fountains embowered with rich medallions of blue, lavender and yellow flowers, woven in velours with the leafage in green silk on a deep cream floral damassé ground. Trimmed with vine leaf and grape patterned gold galloon.

Length, $2\frac{2}{3}$ yards; width, $1\frac{2}{3}$ yards.



1150—MAGNIFICENT VELVET BROCADE PORTIERE. FRENCH OF THE 16TH CENTURY.

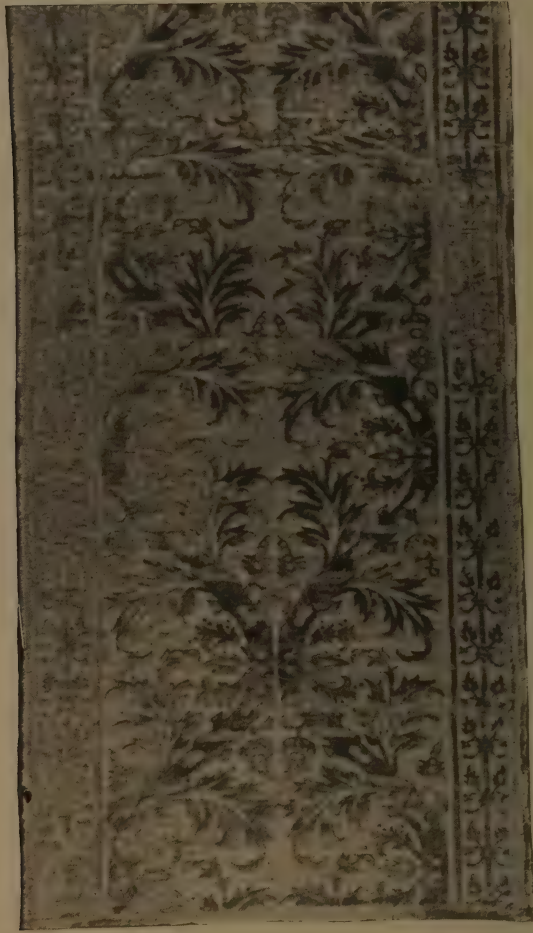
1151—TWO MAGNIFICENT ROSE-CRIMSON DAMASK COVERLETS. ITALIAN
OF THE 17TH CENTURY.

“The Temple of Venus.” Composed of five beautiful breadths; woven with elaborate recurring imbricated, banded and pointed ogivals, canopied by flowers, and at the top of coverlet festooned with drapery. Each ogival displays, on a square tiled foreground, a four-columned and domed temple sheltering an altar bearing a statue of the famous goddess. Have been skilfully restored.

Length, $3\frac{1}{8}$ yards; width, 2 yards 30 inches.



1151—TWO MAGNIFICENT ROSE-CRIMSON DAMASK COVERLETS. ITALIAN
OF THE 17TH CENTURY.



1152—BEAUTIFUL SAPPHIRE-BLUE VELOURS DE GENES PANEL. ITALIAN OF THE 16TH CENTURY.

Displaying recurring scrolled Gothic rustic tree trunks, forming large reversing pear-shaped motives, emitting acanthus leaves and conventionalized blossoms; woven in shimmering cut and uncut velvet on a soft tan-silk ground. Border similar in color, a stem sustaining at close intervals opposite scrolled Gothic leaf sprays. Trimmed with yellow and lavender, short silk fringe.



1153—TWO JARDINIERE VELVET PANELS. GENOESE OF THE 17TH CENTURY.

Enriched in cut and uncut velvet with charming recurring infloretted floral sprayed ogivals, in soft tones of varied pinks, ivories and greens, which enclose boldly drawn crimson lilies; on an ivory-silk ground.

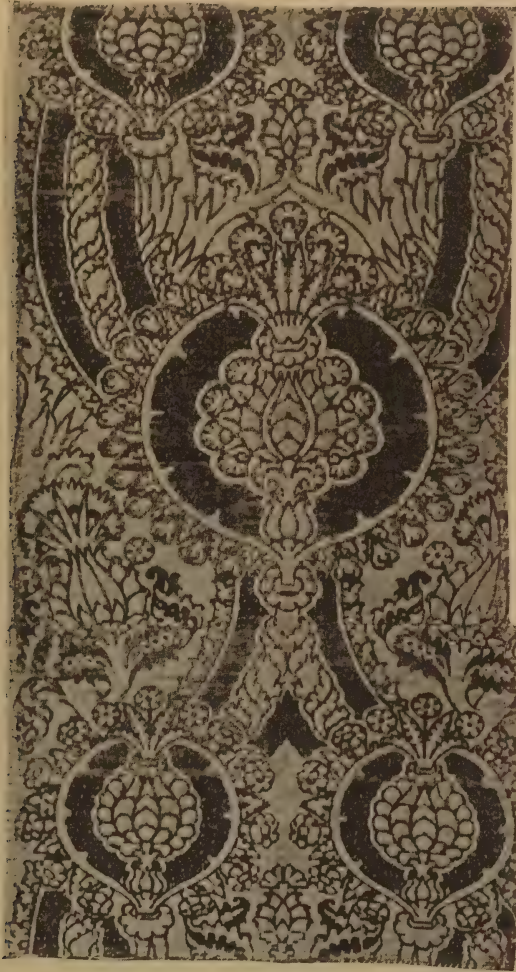
Height, 6 feet 3 inches; width, 21 inches.



1154—TWO GOLD-EMBROIDERED CRIMSON VELVET TABLE COVERS. VENE-
TIAN OF THE 16TH CENTURY.

Displaying in center a large infloretted pomegranate motive, appliqué, in drap d'or within a scrolled ovoidal medallion of flowers; executed in gold threads. Surrounded by a border of baluster-like motives alternating with interlaced strap motives, following same contour and springing from a crown at foot; the corners filled with flowers and Gothic leafage. Lined with rose-du-Barry silk.

28 inches by 21¼ inches.



1155—RARE GOTHIC BOUCLE D'OR AMETHYST VELVET PANEL. VENETIAN OF THE 15TH CENTURY.

Woven in cut bouclé velvet with broadly lobed infloretted pineapple motives, flanked by scrolled carnation sprays and supported on broad infloretted bifurcated stems springing from two smaller similar pineapple motives. On a rich golden drap d'or ground. In remarkably fine state of preservation.

Height, 38 inches; width, 21 inches.

1156—BEAUTIFUL ROSALINE POINT LACE FLOUNCE. VENETIAN OF THE 18TH CENTURY.

“Point de Venise.” The toilé of scrolled floral sprays accented with raised and picot edged flowers and scrolls at intervals; delicate lattice border and edge of picot scallops interrupted by clusters of small flowers; the borders, finely picoted, carry dainty floral modes.

Length, 2¾ yards; depth, 3 inches.

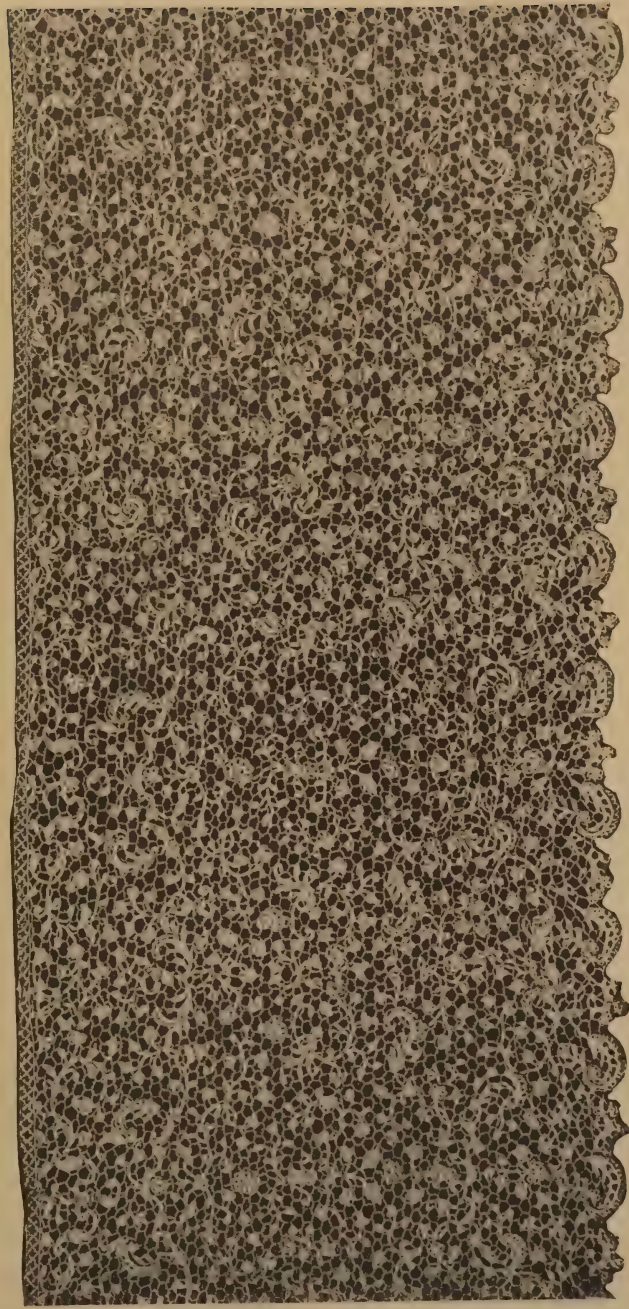
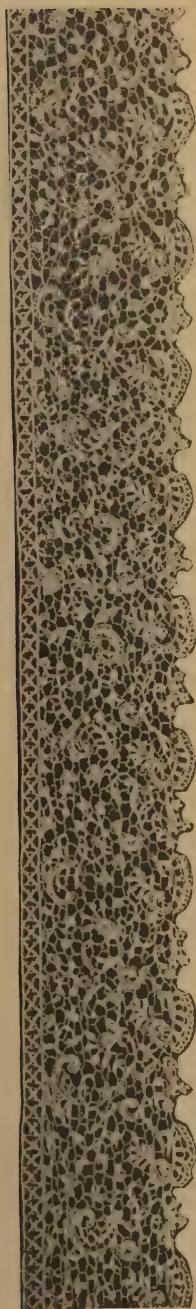
From the collection of the Duchesse d'Oporto, Portugal.

1157—BEAUTIFUL DEEP ROSALINE POINT LACE FLOUNCE. VENETIAN OF THE 18TH CENTURY.

“Point de Venise.” Similar to the preceding.

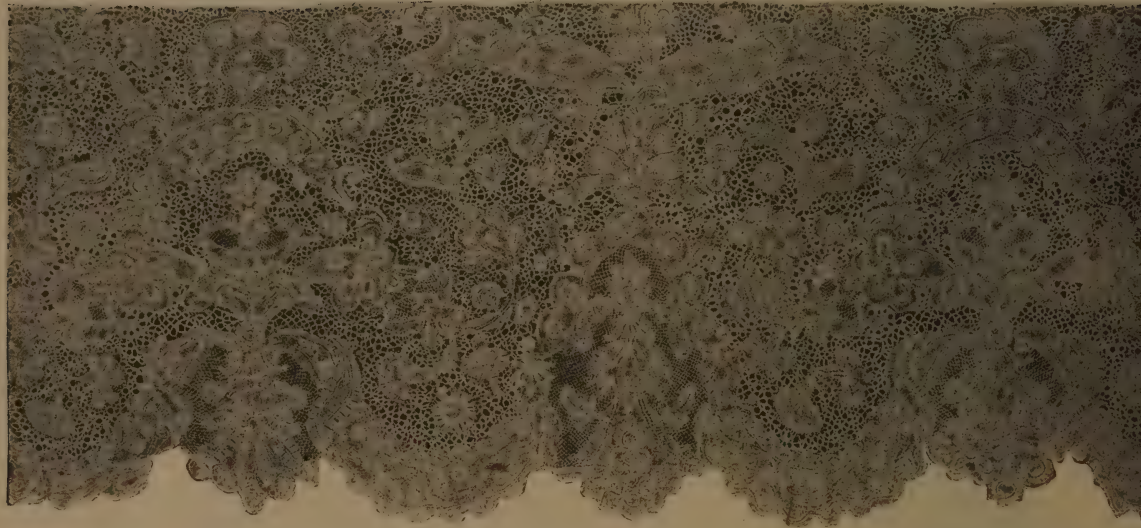
Length, 4½ yards; depth, 11¼ inches.

From the collection of the Duchesse d'Oporto, Portugal.



1156—BEAUTIFUL ROSALINE POINT LACE FLOUNCE. VENETIAN OF THE 18TH CENTURY.

1157—BEAUTIFUL DEEP ROSALINE POINT LACE FLOUNCE. VENETIAN OF THE 18TH CENTURY.



1158—BEAUTIFUL POINT DE FLANDRES LACE FLOUNCE. FLEMISH OF
THE LATE 17TH CENTURY.

The filmy toilé of recurring and alternating motives, each developed as scallops holding pendent bouquets of flowers between larger scallops bordered with wave ribbons and blossoms which are continued and form unequal arches, one set supporting vases and graceful broad trailing bouquets of flowers, and the other, small set, floral motives; both are canopied by differing blossomed ribbon scrolls, the réseau of varying picot honeycomb motives.

Length, 3 yards; depth, 15 inches.

1159—BEAUTIFUL GOLD AND SILVER EMBROIDERED CRIMSON VELVET
VALANCE. ITALIAN OF THE 17TH CENTURY.

Entwining scrolled Gothic leaves recur and sustain at intervals double-heart scroll motives diagonally placed; wrought in solid stitches of raised work on a lustrous velvet. Trimmed at foot with a deep gold fringe. (Small portion missing.)

Length, 5¼ yards; depth, 16 inches.

1160—MAGNIFICENT CRIMSON AND IVORY CUT-VELVET COVERLET. ITALIAN
OF THE 17TH CENTURY.

Displaying large ogivals, canopied and supported with imbricated scrolled acanthus, emitting rare tiger-lily sprays and enclosing large bouquets of flowers; in lustrous cut and uncut velvet on a shimmering silver ivory ground. Stained and indented corners of rounded foot and crown.

Length, 3 yards 16 inches; width, 2 yards 14 inches.

1161—FIVE CRIMSON AND GOLD VELOURS DE GENES BORDERS. ITALIAN
OF THE 16TH CENTURY.

Woven with a beautifully drawn pattern, displaying double strap and acanthus scrolls, interlacing where they form ovoidal medallions and developing tulips, further leafage and cornucopias of fruit. Lustrous cut and uncut velvet on shimmering golden corded silk ground.

Length, 3½ yards; depth, 11 inches.

1162—TWO JARDINIÈRE VELVET PANELS. GENOESE OF THE 17TH CEN-
TURY.

Woven in cut and uncut velvet with superb recurring inverted heart-shaped motives supporting bouquets of beautiful flowers; these enclose cornucopias emitting trailing entwining sprays of flowers and alternating motives of bold reversed C-shaped infloretted leaf scrolls; brilliant crimson, salmon pink and varying apple-greens sustained on an ivory-silk ground. Two small corners indented.

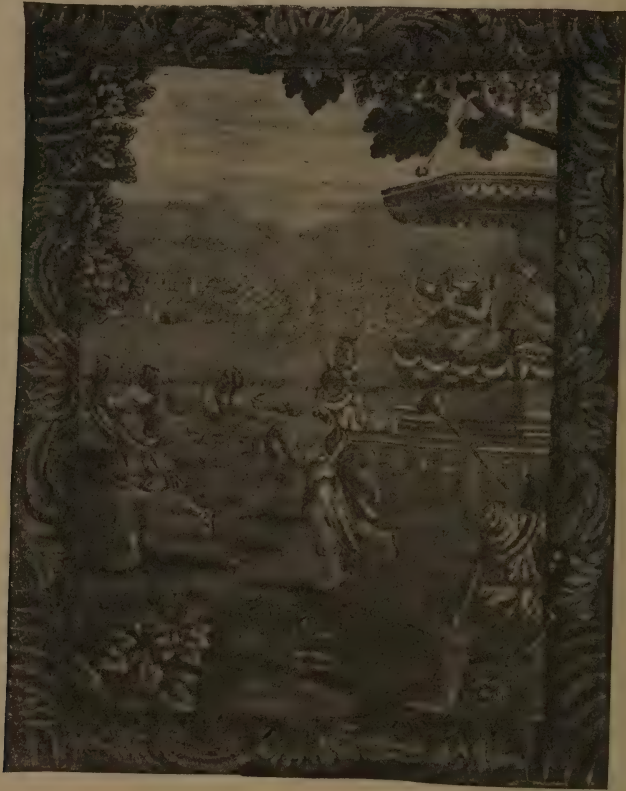
Height, 5 feet 4 inches; width, 21 inches.

1163—UNIQUE POINT ST. CYR PICTURE. FRENCH OF THE 17TH CENTURY.

"The Flight into Egypt." From the cartoon of Noel Coypel, 1628-1707. The Virgin, clad in flowing robes of orange and blue, is seated at left on a low, ancient wall, holding the nude Sacred Child beside her; St. Joseph, in green, yellow and blue robes, stands behind the wall contemplating the happy mother, before whom is kneeling a yellow-robed angel presenting a basket of fruit, a small cherub partially seen between them; the group is sheltered by a clump of finely foliated trees. At right two cherubim are watering the travelers' ass at a small pool mantled by a small bluff, crested with a ruined castle amid trees. In the center distance is a range of blue mountains; overhead, a bank of tan cumulus clouds. Rich and harmonious in color, enlivened with silken high lights. In carved and gilded frame of the epoch.

Height, 21 inches; width, 25¼ inches.





1164—ALLEGORICAL PETIT POINT PANEL. FRENCH OF THE 17TH CENTURY.

"Atalanta and Hippomenes Racing, and the Three Golden Apples of Venus." On a course set in the foreground before a balustrade, on which a group of spectators lean and watch the gallant race before them, is Hippomenes, in the fore in the act of dropping one of the famous golden apples that assisted him in winning the captivating Atalanta; at right front, a youthful herald lustily blows a long trumpet; beyond is a dais and canopied throne occupied by a regal pair, Venus, the inspirer of Hippomenes, and Jove. Stretching to left is a grove of trees and a château crested by a range of rocky mountains and habitations. Rich blues, yellows and crimson appear in the draperies and are an admirable foil to the greens and tans of the landscape and the silken sky. Finished with tawny brown and rich ivory Gobelins tapestry border woven with motives of half-blossoms, scrolled with acanthus leaves.

Height, 2 feet 11 inches; width, 2 feet 3 inches.



1165—ALLEGORICAL SILK TENT-STITCH OF POINT ST. CYR PANEL. ENGLISH OF THE 17TH CENTURY.

“Andromache Carried Off by Pyrrhus.” The interesting episode transpires in a rising sparsely wooded landscape, its distant craggy hills crested with a habitation and a strip of sky in which many birds are flying. An arm of the sea stretches inland from left; a boat manned by oarsmen, its pennon flying, is near the foot of the hilly ridge. In the center a group of warriors in pseudo-classic costumes are defying an approaching mounted personage, while Pyrrhus, the son of Achilles, and the occupants of a small boat moored to the shore are urging Andromache, the wife of Hector of Troy, aboard. The foreground at left animated by flowers, a group of fowl, a cat and a diminutive windmill; toward the right are a hound, a leopard, and a lion partially seen. Charming soft coloring relieved with threads of gold and a delightful ivory tone, recurring throughout the quaint composition.

Height, 32¼ inches; width, 30½ inches.

1166—TWO RARE GROTESQUE ARRAS TAPESTRY PANELS. FRENCH OF
THE 16TH CENTURY.

Seat and back for a fauteuil. Seat displaying in center an ape seated on a small patch of ground, eating fruit. Supported on acanthus-leaf scrolls which ramify the field, amid which are four facing scrolled female figures in flying attitude, two above and two under. Back presents three varied medallions of comic figures, illustrative of a harlequinade; further flanking figures stand amid scrolls of acanthus leaves and sprays of small blossoms. Executed in soft tones of browns, ivory, pink, red, yellow, blues and greens on deep rich blue ground. (Has been freely restored.)

Back: Height, 31 inches; width, 26 inches.

Seat: Length, 32 yards; depth, 25 inches.

From the collection of M^lme. Garnier, Paris.



1166—TWO RARE GROTESQUE ARRAS TAPESTRY PANELS. FRENCH OF THE 16TH CENTURY.

1169—UNIQUE PETIT POINT OR TENT-STITCH PICTURE ENRICHED WITH GOLD. ENGLISH OF THE 16TH CENTURY.

"The Sermon on the Mount." The subject occupies an oval medallion finished with an inner border, spandrils and an outer oblong border of scrolled flowers. Our Lord stands on a mountain-side, at center, under a grove of olive trees ascending to left and right. He is clothed in a rough habit and carries a symbolic cross in His left hand, and exhorts with His right the multitude grouped at both sides of foreground; a symbolic lamb partially appears in the middle distance. The various borders and spandrils crowded with charming scrolled fruit and English flowers, carnations, tulips, roses, lilies, pansies and blueworts. Executed in very beautiful, vertically hatched small tent-stitch "Point St. Cyr," with the extraordinarily expressive and devotional features of the figures in long and short stitch. The rich blue, yellow, crimsons, ivories, tans, greens and pinks are lavishly enriched with commingling gold threads giving the whole great richness and beauty. In ancient gilded frame.

Height, 14¼ inches; width, 19¾ inches.



1169—UNIQUE PETIT POINT OR TEXT-STITCH PICTURE ENRICHED WITH GOLD. ENGLISH OF THE 16TH CENTURY.

1170—UNIQUE GOLD AND SILVER ENRICHED SILK TAPESTRY PICTURE.
ITALIAN, *Circa* THE 13TH CENTURY.

"Dolorosa." The Holy Mother, with sorrowful, compassionate countenance, her wide-open eyes looking directly at and penetrating the spectator; she is seen to below shoulders and wears a rose-lined pale blue head-dress of strongly Byzantine character draped over the forehead and falling in wide folds below the shoulders, disclosing a small "V" of soft, old-red robe at the throat. The head surrounded by a plain annular nimbus of silver threads, the head-dress marked at crown with a Greek cross and trimmed on the edge with silver threads. Magnificently woven, the head-dress at crown and right side entirely enriched with gold threads. Time has reduced the coloring of the figure to rare pastel tones which are strongly relieved with a deep, tawny black ground. In gilded and polychrome architectural frame.

Height, 18¾ inches; width, 15 inches.

From the notable collection of Mons. Gaulthier, Paris.



1170—UNIQUE GOLD AND SILVER ENRICHED SILK TAPESTRY PICTURE.
ITALIAN, *Circa* THE 13TH CENTURY.

1171—GOLD NEEDLE-PAINTED CRIMSON VELVET PANELS. SPANISH OF THE
16TH CENTURY.

“Moses with the Tablets of the Law.” The subjects in center, within oval medallions depict: Moses with the Angel of the Lord appearing in one, and with a symbolic calf in the other; executed in brilliant solid stitches of silk relieved with gold threads. Arabesques of straps and scrolled leafage in solid stitches of silver and gold touched with blue and green silks fill the lustrous crimson velvet ground. Finished with raised gold embroidered borders simulating galloon. Lined with crimson silk.

Height 18 inches; length, 21¾ inches.

[*Illustrated*]

1172—GOLD-EMBROIDERED CRIMSON VELVET PANELS. SPANISH OF THE
16TH CENTURY.

Similar to the preceding. The oval medallions enclose sacred monogram I H S in gold.

Height, 9 inches; length. 21 inches.

[*Illustrated*]



1171—GOLD NEEDLE-PAINTED CRIMSON VELVET PANELS, SPANISH OF THE 16TH CENTURY.
1172—GOLD-EMBROIDERED CRIMSON VELVET PANELS, SPANISH OF THE 16TH CENTURY.

1173—MAGNIFICENT GOTHIC DRAP D'OR BOUCLE CRIMSON VELVET PANEL.
VENETIAN OF THE 15TH CENTURY.

Broad scrolled, pear-shaped bandings rise from finely lobed infloretted pineapple motives emitting small carnation blossoms and a smaller pineapple motive. On the shoulder of the bandings lobed circular motives occur similar to the main pomegranate motive at foot; these emit rare sprays of carnations. A noble pattern woven in rich lustrous cut crimson bouclé d'or velvet on a golden drap d'or ground which is also bouclé in centers of the pomegranate motives. Trimmed at sides with short crimson fringe, at crown and foot with gold lattice and crimson fringe. In superb condition.

Height, 9 feet 8 inches; width, 2 feet.

From the collection of Mons. Gauthier, Paris.

[*Illustrated*]

1174—TWO GOLD EMBROIDERED SAPPHIRE-BLUE PANELS. SPANISH OF THE
16TH CENTURY.

Displaying, within circular medallions, jardinières of silver and green lilies; supported and surmounted by reversed pear-shaped strap and leaf scroll motives, the upper terminated with griffons' heads. Trimmed with raised rope bands of gold simulating galloon.

Height, 36 inches; width, 8½ inches.

[*Illustrated*]



1173—MAGNIFICENT GOTHIC DRAP D'OR BOUCLE CRIMSON VELVET PANEL.
VENETIAN OF THE 15TH CENTURY.

1174—TWO GOLD EMBROIDERED SAPPHIRE-BLUE PANELS. SPANISH OF THE
16TH CENTURY.

1175—TWO BEAUTIFUL GOLD NEEDLE-PAINTED PANELS. SPANISH OF THE 16TH CENTURY.

One composed of three, the other of four small oblong panels; finished with embroidered gold bands simulating galloon. Depicting, in solid threads of gold touched with colored silk, episodes in the "Life of the Virgin," with varied landscape and architectural settings. In one, "The Annunciation," "Presentation in the Temple," and "The Adoration of the Magi;" the other, "The Announcing Angel and Dove," "The Adoration of the Virgin," "The Virgin meeting St. Anne," and "The Marriage of the Virgin." Lined with crimson silk.

Respective heights, 3 feet and 4 feet; width, 8½ inches.

From the Catedrale de Pompelona, Navarra, Spain.

[*Illustrated*]

1176—TWO DEEP AMBER VELVET LAMBREQUINS. FRENCH OF THE 16TH CENTURY.

Lustrous soft-pile velvet, glistening in the light with areas of silvery light yellow; divided into square panels by striped cut velvet and silk bandings and frogged with same in several panels. Trimmed with a rare deep lattice fringe of the epoch. (One yard of one has plain fringe.)

Length, 3½ yards; depth, ½ yard.



1175—TWO BEAUTIFUL GOLD NEEDLE-PAINTED PANELS. SPANISH OF THE
16TH CENTURY.

Sixth Afternoon

1177—UNIQUE CRIMSON AND GOLD DAMASK PANEL. HISPANO-MORESQUE OF THE 15TH CENTURY.

Composed of two breadths, depicting a most interesting and rare recurring animal pattern. Two large facing leopards, standing on either side of a small tree form, below, reversed, on either side of the center are, as if at the chase, two hounds following stag, an attacking boar, a fox and a small rabbit watching the hunt. Woven in lustrous golden-yellow on a brilliant deep rose silk ground. Framed.

Height, 27 inches; width, 41½ inches.

[*Illustrated*]

1178—MAGNIFICENT GOTHIC DRAP D'OR BOUCLE CRIMSON VELVET PANEL. VENETIAN OF THE 15TH CENTURY.

A superbly drawn pattern, displaying recurring pear-shaped scroll-banded stems supporting a large heart-shaped motive; the bands have two smaller similar motives on the shoulders; the motives are broadly lobed in velvet and occupied by very beautiful velvet-outlined pomegranate devices emitting carnations with similar outlines, the larger surmounted by a pointed arched scrolling terminated in a small pineapple device. Rich, lustrous jaspé rose velvet enriched with bouclé d'or on a ground of golden drap d'or.

Height, 4 feet 6 inches; width, 3 feet 5 inches.

1179—LENGTH OF RARE PAINTED STRAW SILK. CHINESE OF THE CH'IENTUNG PERIOD.

Painted in water colors in brilliant natural colors with innumerable detached landscapes, all depicting different domestic scenes of Chinese country life. "Rice Growing, Tea Drinking, Fishing with Net and Rod, Traveling," and many other episodes.

Length, 20 yards; width, 29 inches.

1180—FIVE PANELS OF CRIMSON VELVET. ITALIAN OF THE 17TH CENTURY.

Close-woven pile. Lustrous crimson velvet, shimmering in the light with areas of rose and flame color. (Variously joined.)

Approximately, 48 yards; width, 21 inches.



1177—UNIQUE CRIMSON AND GOLD DAMASK PANEL. HISPANO-MORESQUE OF THE 15TH CENTURY.

1181—MAGNIFICENT LARGE DRAP D'ARGENT AND SALMON BROCADE CAPE.
VENETIAN OF THE 17TH CENTURY.

Three finely matched breadths, triangular with curved foot; woven with recurring ovoidal panneaux of palmette motives in silver, blue, green and ivory demarked with lacelike chevroned bands, enclosing trailing vines of small flowers in deep tones. Trimmed at foot with scalloped gold galloon. Lined with crimson silk.

Length, $1\frac{1}{3}$ yards; width, $1\frac{2}{3}$ yards.

1182—BEAUTIFUL DRAP D'OR JARDINIÈRE VELVET CHASUBLE. ITALIAN
OF THE 17TH CENTURY.

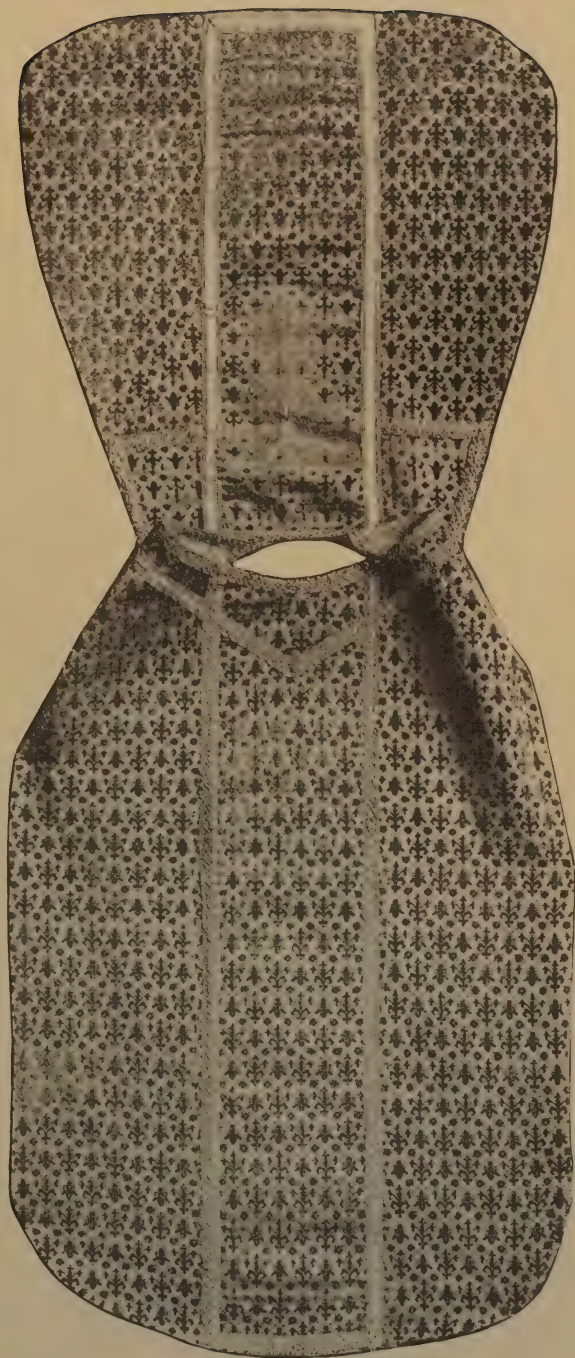
The orphreys of jardinière velvet, displaying canopied vases of flowers alternating with loose bouquets in crimson, green and peacock colored cut and uncut velvet on a delicate apricot silk drap d'or ground. Flanking panels of light turquoise-blue velvet with downlike sheen. Trimmed with scrolled chevron silver galloon and edging.

[*Illustrated*]

1183—UNIQUE PURPLE AND GOLD VELVET CHASUBLE. ITALIAN OF THE
16TH CENTURY.

Golden yellow field and orphreys, woven with a multitude of detached bees alternating with fleurs-de-lys and small blossoms; in cut and uncut lustrous velvet. The orphreys defined with silver and gold lace and in part with galloon.

[*Illustrated*]

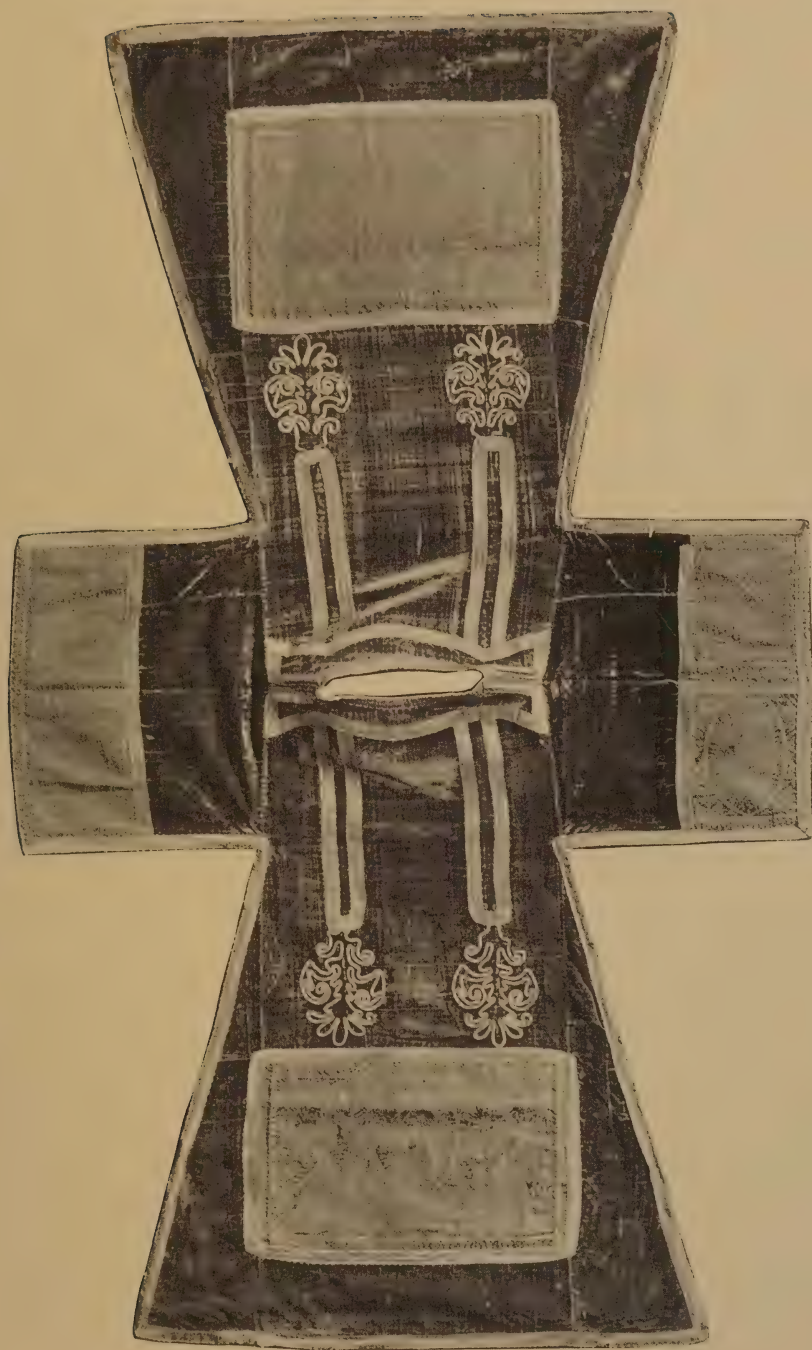


1182—BEAUTIFUL DRAP D'OR JARDINIÈRE VELVET CHASUBLE. ITALIAN
OF THE 17TH CENTURY.

1183—UNIQUE PURPLE AND GOLD VELVET CHASUBLE. ITALIAN OF THE
16TH CENTURY.

1186—RARE BROCATELLE AND CRIMSON VELVET DALMATIC. ITALIAN OF
THE 15TH CENTURY.

Unique yellow and crimson apparels; at foot, woven with bordered subjects, "The Enthronement of the Virgin." Within a rayed central oval medallion, the Virgin seated, St. John and St. Andrew kneeling below, flanked by two flying angels and many winged cherubic heads. The smaller arm apparels are similar but with portions only of the subject panels. Field of deep jaspé crimson velvet enriched with vertical panelled galloon bands and pendent corded frogs. Trimmed and apparels demarked with ancient patterned gold galloon.



1186—RARE BROCATELLE AND CRIMSON VELVET DALMATIC. ITALIAN OF
THE 15TH CENTURY.

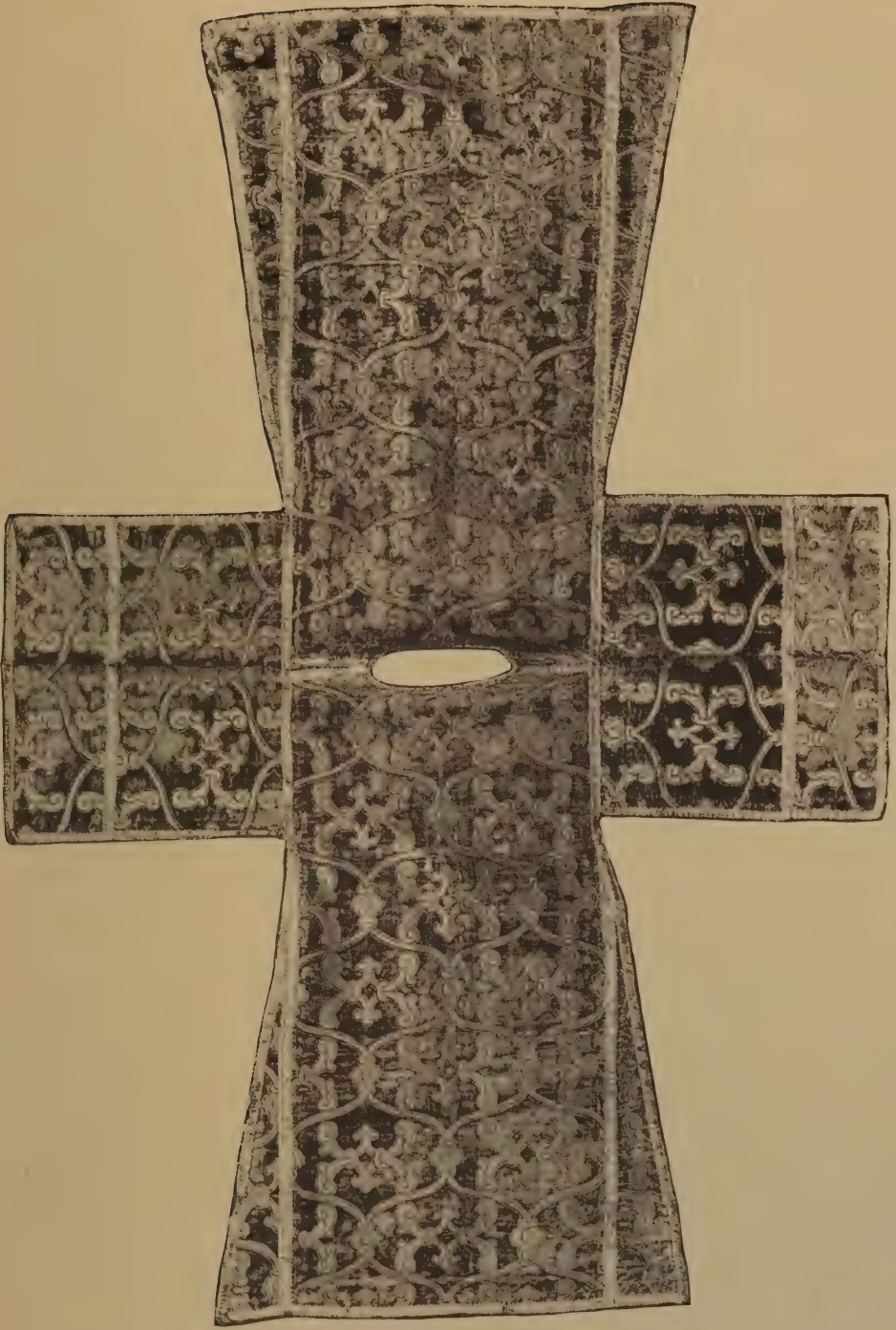
- 1187—TWO DRAP D'OR BOUCLE CRIMSON VELVET DALMATICS. VENETIAN OF THE GOTHIC PERIOD.

Lustrous soft-pile velvet with a fascinating sheen; woven with recurring depressed ovigals terminating in lobed medallions and enclosing double banded leaf scrolls. Trimmed and side panels demarked with silver galloon. Lined with green silk.

[*Illustrated*]

- 1188—DRAP D'OR BOUCLE CRIMSON VELVET CHASUBLE. VENETIAN OF THE GOTHIC PERIOD.

Similar to the preceding.



1187—TWO DRAP D'OR BOUCLE CRIMSON VELVET DALMATICS. VENE-
TIAN OF THE GOTHIC PERIOD.

1189—IMPORTANT GOLD-EMBROIDERED BLACK COPE. SPANISH OF THE 16TH CENTURY.

The hood and orphreys, embroidered in solid gold threads, display scrolled strap and Gothic leaf arabesque motives of great distinction on black velvet ground; finished with a lozenge medallion band in raised gold simulating galloon. The field, in broad outlines of gold and silver touched with coral silks, exhibits large intricate recurring scrolled, lobed lozenge medallions banded with floral arabesques and enclosing highly conventionalized bouquets of flowers pendent with shell devices. The field is of ancient black floral damask, with portion of the earlier black velvet remaining.

Length, 1 yard 22 inches; width, 3 yards 10 inches.

From the famous collection of the Spanish painter Fortuny.

1190—RARE CISELE GOTHIC VELVET COPE. VENETIAN OF THE 15TH CENTURY.

Enriched with recurring ciselé six-lobed devices, canopied by leaf and band scrollings, delicate pomegranate and floral bouquets; similar larger bouquets are enclosed within the lobes. Close-pile lustrous velvet, shimmering in the light from the softest of rose pinks to deeper warm peach tones.

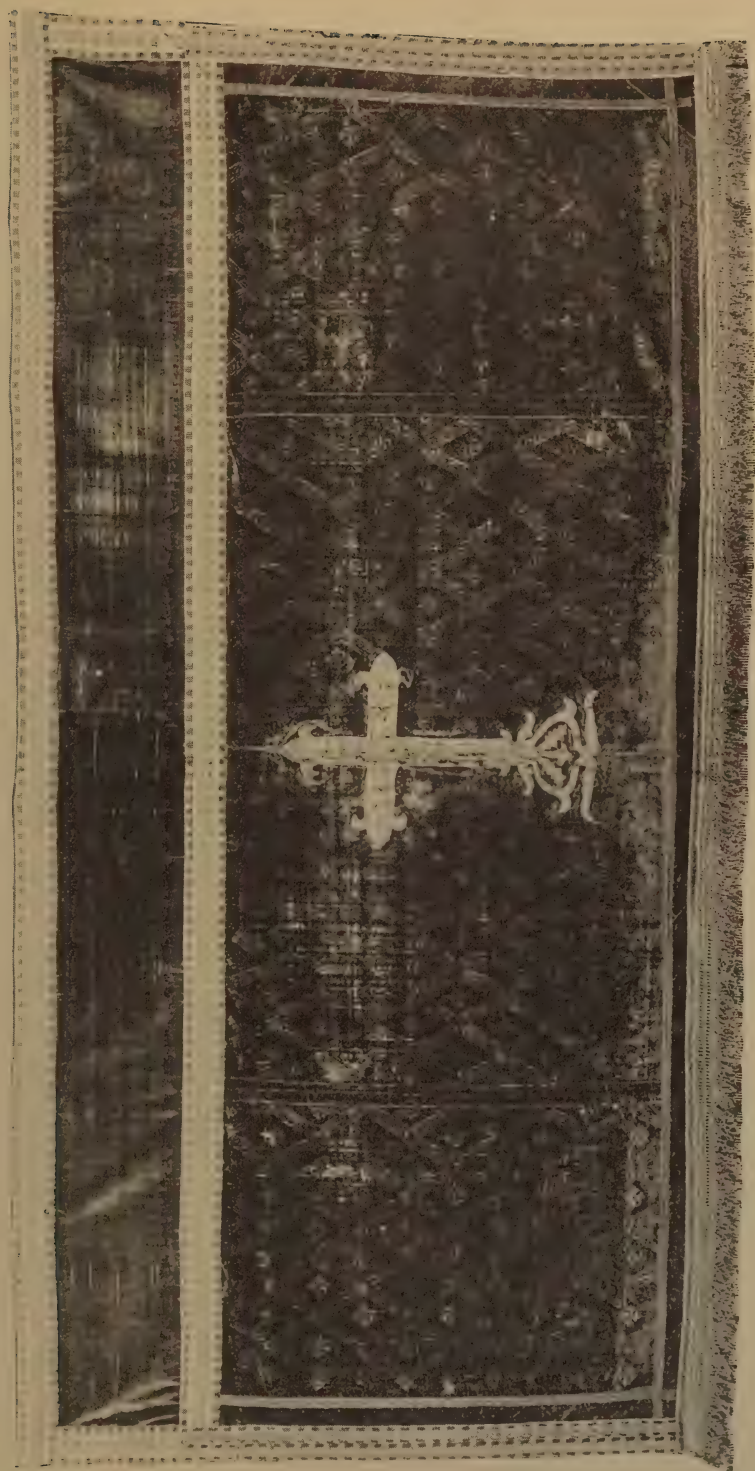
Length, 2¾ yards; depth, 1 yard 7 inches.

1191—BOTTICELLI GREEN VELVET ALTAR FRONTAL. ITALIAN OF THE 16TH CENTURY.

The field impressed with a leaf banded lattice studded with diamond motives at intersections and enclosing floriated diamonds. In the center of field is a floriated cross of more ancient drap d'or brocade appliqué. Frieze and narrow outer border of plain lustrous velvet of more olive tone. Orphreys, crown and sides trimmed with a double edging of silver, tan and blue; foot with gold lattice fringe.

Height, 3 feet 8 inches; width, 7 feet 2 inches.

[Illustrated]



1191—BOTTICELLI GREEN VELVET ALTAR FRONTAL. ITALIAN OF THE 16TH CENTURY.

1192—MAGNIFICENT GOLD-EMBROIDERED CISELE GREEN VELVET COURT
CAPE. FRENCH OF THE 17TH CENTURY.

Deep round foot with straight frontal border, enriched in solid stitches of gold and silver with rocaille and leafage, occasionally scrolling into ovoidal medallions developing motives of dripping water and beautiful sprays of silver pailletted flowers. Finished with a narrow pailletted band of rosettes, scrolled leaves and entwining ribbons. The field of lustrous deep Botticelli green velvet, enhanced with minute stripes of diamond lozenge motives enclosing sprigs of buds; in cut and uncut velvet ciselé to minute grounds of golden yellow.

Length, 1 yard 26 inches; width, 3 yards 8 inches.



1192—MAGNIFICENT GOLD-EMBROIDERED CISELE GREEN VELVET COURT CAPE. FRENCH OF THE 17TH CENTURY.

1193—BEAUTIFUL JARDINIÈRE VELVET COPE. ITALIAN OF THE 16TH CENTURY.

Woven with broad stripes of highly conventionalized reversing sprays, bordered with scrolled floretted motives and interrupted with narrow leaf and stem stripes. Charming coloring, to which time has given an intangible subtle tone; the sprays, in broad stripes, are alternately in dull rose-pink and pale daffodil-yellow with delicate greens of cut and uncut velvet; the border scrolls of rare uncut brown-pink, centered with gemlike cut blue on an apricot silk ground. Trimmed with ribbon and rosette patterned gold galloon.

Length, $11\frac{1}{3}$ yards; width, 2 yards 2 inches.



1193—BEAUTIFUL JARDINIÈRE VELVET COVE. ITALIAN OF THE 16TH CENTURY.

1194—JARDINIÈRE VELVET COPE. ITALIAN OF THE 16TH CENTURY.

Composed of six breadths; woven with unusual detached recurring scrolled carnation sprays in rose pink and lustrous cut silvery green velvet, enclosed with an outline of uncut green velvet on golden tan silk ground. Trimmed with a scrolled ribbon and blossom patterned gold galloon.

Length, 1 yard 10 inches; width, $3\frac{1}{3}$ yards.



1194—JARDINIERE VELVET COPE. ITALIAN OF THE 16TH CENTURY.

1195—BEAUTIFUL GOLD NEEDLE-PAINTED CRIMSON VELVET COPE. ITALIAN OF THE 16TH CENTURY.

The orphreys richly embroidered in silver and gold threads and silks. Finely composed husks and Gothic leaves scroll over a central stem, interrupted by four cartouched shields, the two central displaying two floriated crosses, surmounting baskets of fruit, the flanking shields occupied by St. John and St. James in landscapes. The unusual Morse band enriched with a saintly Bishop carrying a crozier. Hood similarly enriched with arabesques. Rich deep lustrous velvet. Trimmed with raised embroidered edging, simulating galloon.

Length, 4 feet 6 inches; width, 9 feet 2 inches.



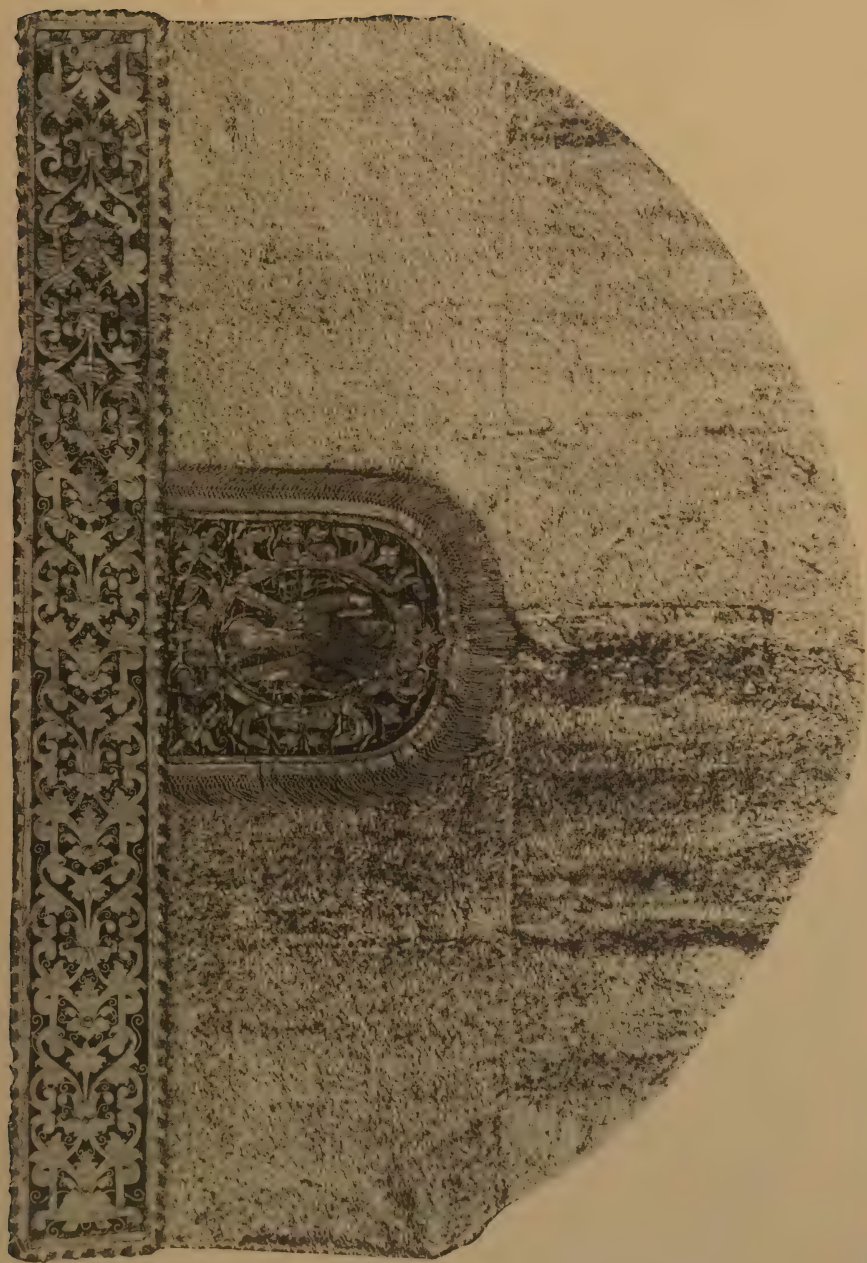
1195—BEAUTIFUL GOLD NEEDLE-PAINTED CRIMSON VELVET COPE. ITALIAN OF THE 16TH CENTURY.

1196—EMBROIDERED SAPPHIRE VELVET COPE. ITALIAN OF THE 16TH CENTURY.

Orphreys display beautiful strap, leaf and husk motivated arabesque scrolls of yellow silk appliqué, couched with ivory and and red cord on a lustrous sapphire-blue velvet. Trimmed with silk and gold edging. Hood displays a needle-painted oval medallion in colored silks and gold threads of "St. Andrew," a symbolic cross behind him, within a yellow appliqué strap scrolled cartouche. Trimmed with gold lattice fringe. The field of long loose furry "peluche" of lustrous shimmering pale blue.

Length, 1½ yards; width, 2 yards 2 inches.

From the Convento de San Querel, Valladolid, Spain.



1196—EMBROIDERED SAPPHIRE VELVET COPE, ITALIAN OF THE 16TH CENTURY.

1197—MAGNIFICENT SILVER EMBROIDERED BLUE VELVET CAPE AND COURT TRAIN. SPANISH OF THE 17TH CENTURY.

Lustrous bleu-de-ciel velvet of great fluctuating radiance; cape with flaring sides and rounded foot; the train straight at top with deep rounded foot. Richly modeled embroidery in solid stitches of silver displaying in the cape central device of bold, highly conventionalized floral motives scrolled with branches of lilies and tulips. The two upper branches rising to neck forming a pear-shaped device; the central motive is also scrolled at foot, developing further sprays of flowers and bordering the lower edge. The train, with similar broad border of silver embroidery, developing very elaborate motives at center, foot, sides and top corners. Trimmed with silver fringe.

Cape: Length, 34 inches; width, 1 yard 14 inches.

Court train: Length, 2¼ yards; width, 2 yards 19 inches.

From the collection of the Duchesse de Denia, Madrid.



1197—MAGNIFICENT SILVER EMBROIDERED BLUE VELVET CAPE AND COURT
TRAIN. SPANISH OF THE 17TH CENTURY.

1198—RARE GOTHIC BOUCLE DRAP D'OR AND D'ARGENT BROCATELLE
PANEL. VENETIAN OF THE 15TH CENTURY.

A magnificent specimen of the weaver's and designer's art. Woven with recurring depressed, broadly banded, and leaf-scroll aproned ogivals enclosing beautiful conventionalized pomegranate motives entirely edged with scrolled leaves; the broad bands support at intervals smaller pomegranates sustained on double stems, many interlacings; the outer bandings develop at the shoulders stems of fine Gothic leafage bearing almost as splendid pomegranates as center. The entire pattern is delicately outlined in crimson on a ground of lustrous golden drap d'or. The pomegranate devices, major central surrounding leaves and apron of large bouclé d'argent, the remainder of pattern of a more delicate bouclé d'or.

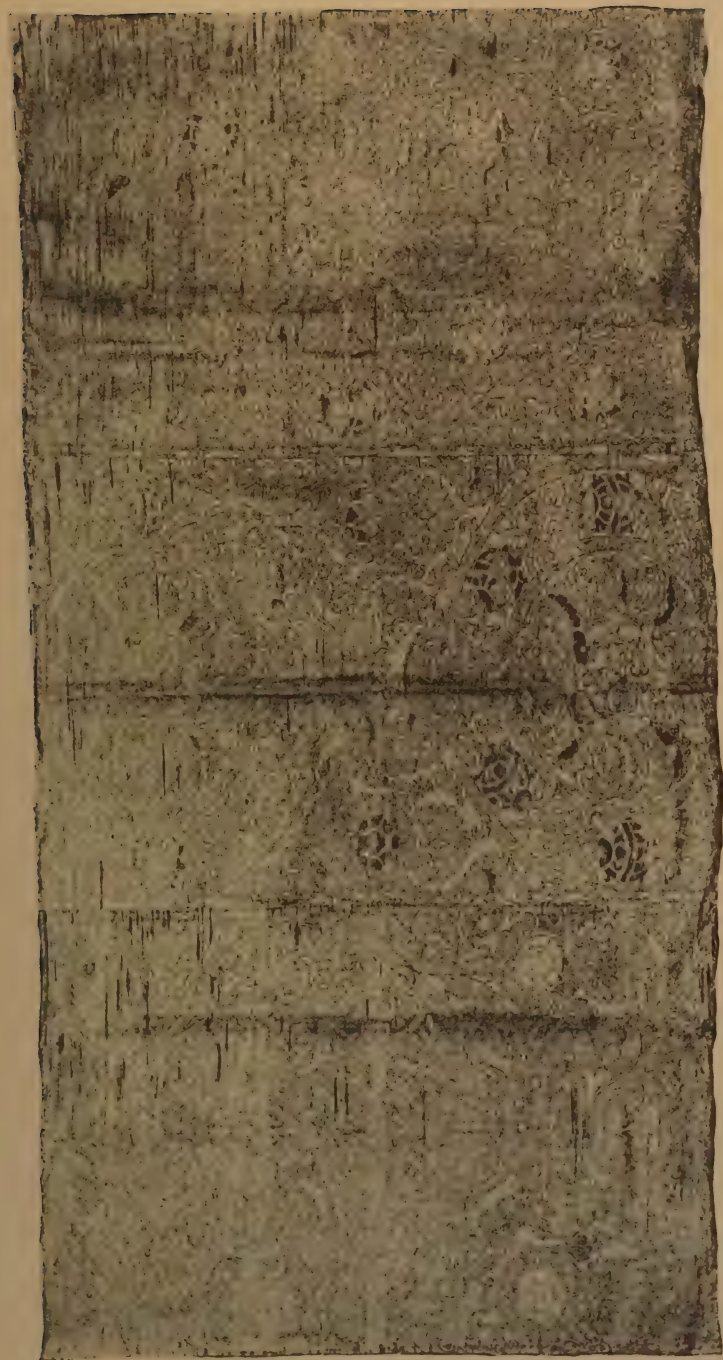
Height, 3 feet 7 inches; width, 6 feet 4 inches.

[*Illustrated*]

1199—TEN RARE PANELS OF CREAM AND GREEN DAMASK. FRENCH OF
THE LOUIS XVI PERIOD.

Lampas weave, each panel displaying elaborate alternating motives. "The Altar of Love" and "The Fountain of Youth." Cupid, carrying his bow and aloft his torch, stands on a pedestal within an enclosure with lion mask pendant, under an arcade of flowers, supported by acanthus scrollings and swan; in the other, Cupid stands on a playing dolphin fountain, offering an advancing "Bacchante" a libation, enclosed with a garland of roses, supported by heads of unicorns and wreaths. Woven in silver gray and light tan on a pale grass-green ground. From designs by the famous De Lasalle.

Height, 4 feet 10 inches; width, 28 inches.



1198—RARE GOTHIC BOUCLE DRAP D'OR AND D'ARGENT BROCATELLE PANEL, VENETIAN OF THE 15TH CENTURY.

1200—MAGNIFICENT GOLD NEEDLE-PAINTED CRIMSON VELVET COPE.
SPANISH OF THE 16TH CENTURY.

Orphreys and hood enriched in solid gold threads with strap and leaf-scrolled arabesques defined with silver and finished with gold bands simulating galloon; the orphreys interrupted by rondels variously depicting subjects, in brilliant silks and gold threads; in the center the "Holy Father in Majesty," flanked by the "Ascension of Our Lord"; the "Nativity"; the "Annunciation," the "Ascension of the Virgin"; the "Adoration of the Magi"; and the meeting of "St. Anne, the Virgin, and St. Joseph." The hood depicts in a central oval medallion "The Virgin and Child Holding the Orb." Rich lustrous crimson field, showing the impress of an ancient embroidered stellate entwining lattice pattern.

Length, 1 yard 20 inches; width, 3 yards 6 inches.

From the Iglesia Espirito Santo, Salamanca, Spain.



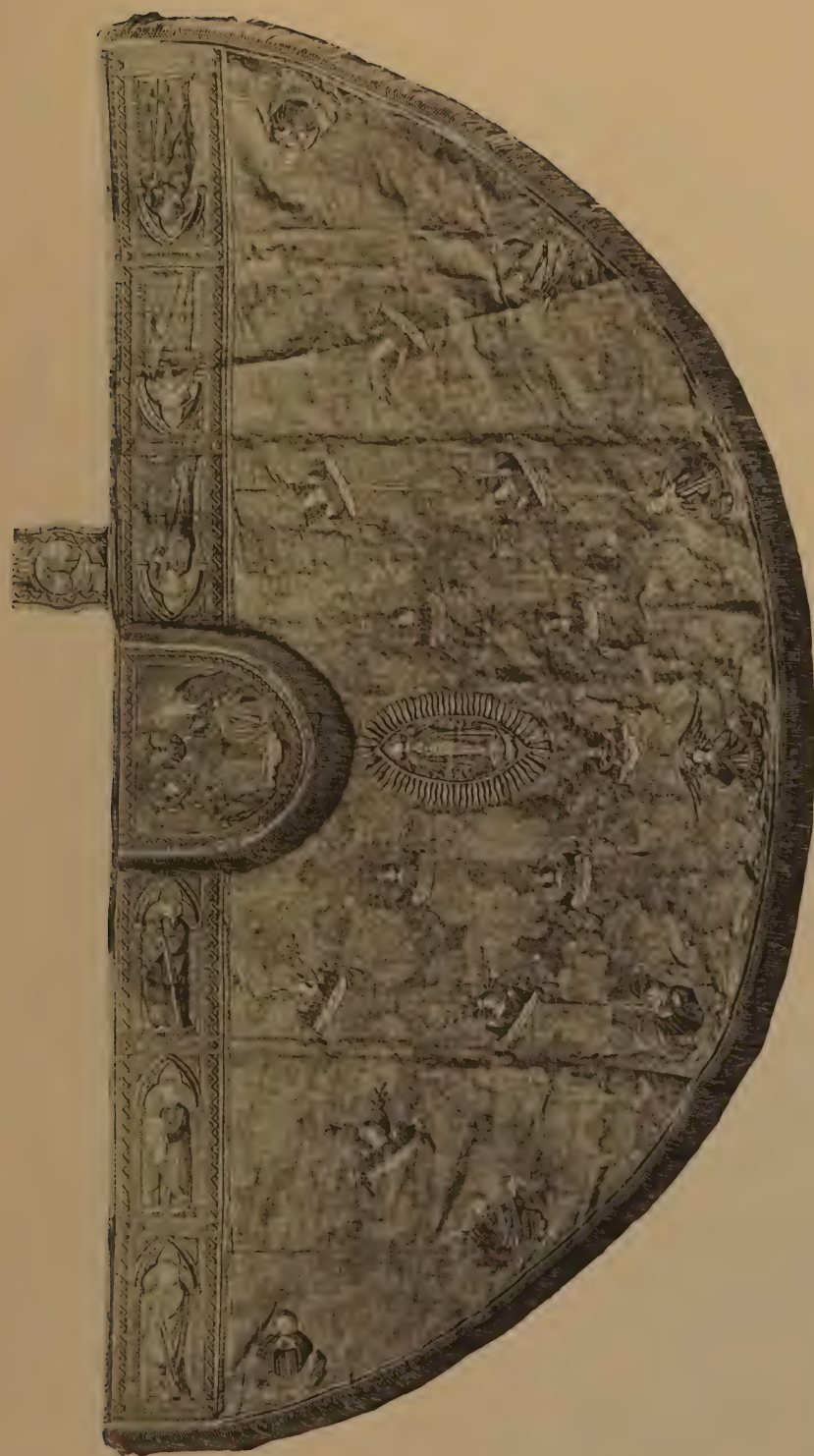
1200—MAGNIFICENT GOLD NEEDLE-PAINTED CRIMSON VELVET COPE. SPANISH OF THE 16TH CENTURY.

1201—MAGNIFICENT JEWELLED AND GOLD NEEDLE-PAINTED DRAP D'OR
BROCATELLE COPE. ENGLISH AND VENETIAN OF THE EARLY
16TH CENTURY.

"Opus Anglicum"; "The Coronation of the Virgin." The orphreys, unusual Morse band, hood and the detached figures embellishing the field, executed in brilliant silk, gold and silver threads with marvelous skill and precision; the features, subtle and rarely devotional in expression, are greatly varied in character. The orphreys depict, in modeled Gothic arches, with silver chevroned borders and red and silver lattice grounds, various standing figures of our Lord's disciples, bearing the following labels under their feet: S: Paulus, S: Philippus, S: Thomas, S: Petrus, S: Andreas, S: Jacobus. The hood, with similar chevroned border and trimmed with lattice, gold fringe, presents the seated figures at left and right of Our Lord, carrying symbolic cross, and the Holy Father with the orb; both support with outstretched hands a jeweled crown on which descends the Holy Spirit as a Dove. On the field below, within a rayed elliptical silver medallion, is an ascending figure of the Virgin standing on a crescent moon amid clouds. On the rounded edge of the field are detached, half-length, scroll-labelled figures; namely, from left to right; S: Thadeus, S: Jacobus minor, S: Bartholomeus, S: Joannes, S: Mattheus, S: Simion and S: Mathias. Flanking the central medallion of the field are ten half-length youthful winged angels, the central four bearing scrolled labels, "Da Gloria Deo." Another, under the medallion, bears a shield on her breast charged with the Sacred Heart, wreathed with thorns and holding four stigmatic hands at quarters. The shaped Morse band, bordered with silver chevrons, is occupied by a rondel displaying the three-quarter-length figure of St. Dominic. The field, woven with recurring irregular scrolled medallions bearing and enclosing floral motives and leaf sprays of drap d'or, is outlined in light yellow and, coral on a yellow drap d'or ground of closer crinkled weave. Trimmed with lattice gold thread fringe.

Length, 1 yard 20 inches; width, 3 yards.

From the M. Goumel Collection, Bayeux, France.



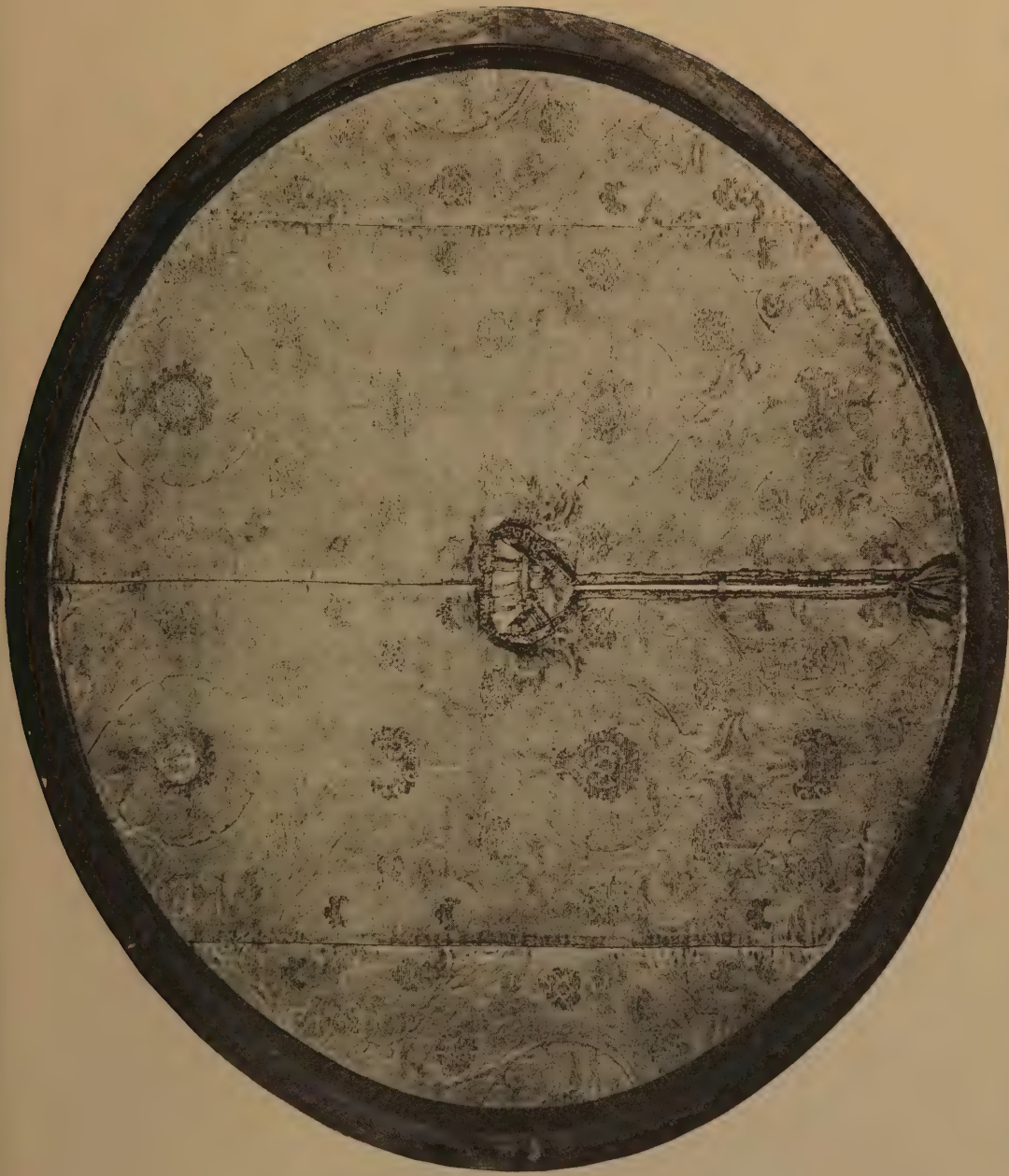
1201—MAGNIFICENT JEWELLED AND GOLD NEEDLE-PAINTED DRAP D'OR
BROCATELLE COPE. ENGLISH AND VENETIAN OF THE EARLY
16TH CENTURY.

1202—UNIQUE OVAL GOTHIC BOUCLE D'OR AND D'ARGENT CRIMSON AND GOLDEN YELLOW BROCATELLE COPE. VENETIAN OF THE 15TH CENTURY.

A noble pattern beautifully woven, and gracefully drawn with splendid precision. Composed of series of lobed ogivals and leaf-scrolled ovoidal medallions alternately placed; both interrupted with broad flowing reversing bands following the contour of these motives; each band bordered by two hatched rustic stems bearing at intervals scrolling Gothic leaves and pomegranates of bouclé d'or which appear within the stems; at the intersection of the bands supporting the ogivals are scrolled bouclé d'or and d'argent husk devices which sustain, in bouclé d'or and d'argent, pineapples scrolled with crimson leafage; the medallions are filled with branches of leaves and floral motives bouclé d'or and d'argent scrolling from the side stems of the broad bandings. The pattern outlined in crimson on a ground of lustrous golden yellow. At the neck is a silver braided standing crimson velvet collar and crimson tassel cord. Trimmed with scrolled narrow silver gimp imposed on a small banding of crimson velvet. In oval glazed frame.

Total height, 4 feet 10 inches; width, 5 feet 8 inches.

This marvelous specimen of the Gothic weaving is from the collection of Mons. Flameng, the noted French painter.



1202—UNIQUE OVAL GOTHIC BOUCLE D'OR AND D'ARGENT CRIMSON AND GOLDEN YELLOW BROCATELLE
COPE. VENETIAN OF THE 15TH CENTURY.

1203—DRAP D'OR BOUCLE CRIMSON VELVET PANEL. VENETIAN OF THE
15TH CENTURY.

Broadly composed pattern, revealing great strength; displaying broad sinuous bouclé velvet bands, enclosing drap d'or, velvet outlined Gothic leaf-scrolled stems which emit lateral entwined branches, in partially solid and partially outlined velvet, of scrolled leaves and infloretted pineapple motives; the major stems support ovoidal lobed ogivals of velvet bouclé enclosing superb large outlined pineapple motives.

Height, 2 feet 9 inches; length, 7 feet 4 inches.

From the Collection Gauthier, Paris.

[*Illustrated.*]

1204—RARE JARDINIÈRE VELVET PANEL. PERSIAN OF THE 15TH CENTURY.

Woven with distinguished recurring varied infloretted cartouche motives and five-pointed lobes enclosing vases of highly conventionalized carnations with curious demon-like figures under. Brilliant coloring of blues, yellows and green on a deep ivory ciselé ground, supplementing the major ground of lustrous crimson. Trimmed with a pink and silver galloon, patterned with scrolled pomegranates.

Height, 5 feet 7 inches; width, 25 inches.

From the Collection Goyena, Seville, Spain.

[*Illustrated.*]



1203—DRAP D'OR BOUCLE CRIMSON VELVET PANEL. VENETIAN OF THE 15TH CENTURY.
 1204—RARE JARDINIERE VELVET PANEL. PERSIAN OF THE 15TH CENTURY.

1205—SUPERB GOLD NEEDLE-PAINTED BOUCLE D'OR SAPPHIRE VELVET
PANEL. VENETIAN OF THE 15TH CENTURY.

The front of a chasuble with rounded corners at crown. The orphreys in the form of a cross, panelled and bordered with raised bands of solid gold simulating galloon, present various figures in gold and colored silk threads on variously diapered grounds of raised gold, mostly standing in domed, pinnacled and canopied Gothic niches, veritably modeled in gold threads and executed in many varied stitches. Our Lord, expounding, is seen at the head of the Cross, and below are St. John the Baptist and St. Paul; in the flanking panels at left the Announcing Angel, at right the Virgin Mary. The field of sapphire velvet woven with beautiful scrolling sprays of varied infloretted carnation motives and leafage, in rich cut-velvet, the centers of flowers in close bouclé d'or; on a ground of azure blue silk. Woven with remarkable precision and dexterity. Trimmed with old blue and gold edging. In massive arched frame, finished old brass.

Height, 25½ inches; width, 20 inches.

From the important Textile Collection Besseliere.



1205—SUPERB GOLD NEEDLE-PAINTED BOUCLE D'OR SAPPHIRE VELVET
PANEL. VENETIAN OF THE 15TH CENTURY.

1206—TWO IMPORTANT GOLD NEEDLE-PAINTED CRIMSON DALMATICS.
ITALIAN OF THE 16TH CENTURY.

Apparels at foot and arms of rare jade green velvet enriched in golden yellow silk appliqué with scrolled leaf and strap arabesques variously sustaining eagles, leaf masks and cornucopias of fruit. Those at foot with central rondels of figures in colored silks and gold threads on stellate semé green velvet. The two rondels of one depict "Our Lord with Symbolic Lamb" and "St. Peter;" in the other "SS. Matthew and John," with symbolic cup and serpent. The foot apparels are connected over the shoulders by floral scroll embroidered bands of green velvet. The grounds of lustrous crimson velvet shimmering in the light with areas of brilliant flame-rose color. Trimmèd with original green silk edging.

From the Catedrale de Pompelona, Navarra, Spain.



1206—TWO IMPORTANT GOLD NEEDLE-PAINTED CRIMSON DALMATICS.
ITALIAN OF THE 16TH CENTURY.

1207—TWO IMPORTANT GOLD NEEDLE-PAINTED CRIMSON BOUCLE D'OR
GOTHIC VELVET DALMATICS. ITALIAN OF THE 15TH AND 16TH
CENTURIES.

Sixteenth century sapphire-blue velvet apparels at foot and arms; enriched with Gothic leaf and husk scrolled arabesques in solid stitches of gold touched with blue, crimson, yellow and silver. Those at foot interrupted with central rondels displaying needle-painted subjects: in one, "St. Jude" with symbolic mason's square and "St. John" with vase and serpent; in the other, "St. Andrew and St. Matthew." The fields of fifteenth century Gothic velvet, woven in drap d'or and bouclé d'or crimson velvet, displaying broad infloretted stems bearing lobed ovoidal medallions of fine pineapple motives and scrolled leafage. Trimmed with original crimson and gold edging.

From the Convento Real de Toledo, Spain.



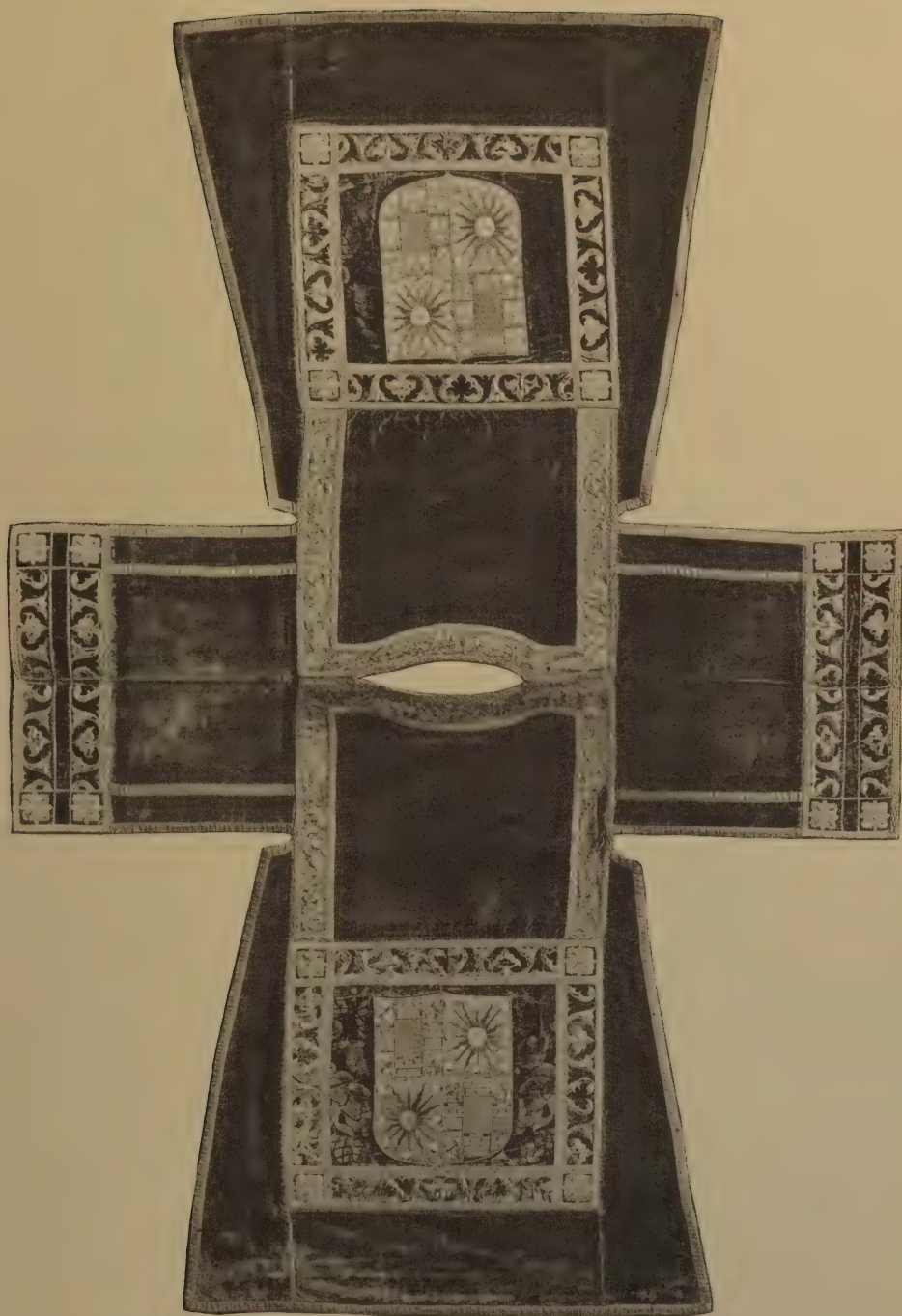
1207—TWO IMPORTANT GOLD NEEDLE-PAINTED CRIMSON BOUCLE D'OR
GOTHIC VELVET DALMATICS. ITALIAN OF THE 15TH AND 16TH
CENTURIES.

1208—GOTHIC HERALDIC CARDINAL'S EMBROIDERED CRIMSON VELVET
DALMATIC. SPANISH OF THE LATE 15TH CENTURY.

Apparels at arms and foot panelled with bands, which also continue from the foot over the shoulders and round the neck; the bands in gray silk appliqué of recurring scrolled Gothic leaf motives, finished at corners with silk and gold rosettes enclosed by the crossing of raised gold-embroidered galloon bandings. The two foot apparels occupied by large escutcheons solidly wrought in threads of brilliant silks and gold charged with two grand quarterings of Castile, Leon and Aragon, the other quarterings charged with rising suns rayed with crimson flames, their alternate rays bearing hounds' heads. The field of lustrous, flame-colored crimson velvet. Trimmed with gold galloon.

Note: This dalmatic was originally used in the "household of Isabella the Catholic" and is of great historic importance to America.

From the Goyena Collection, Seville, Spain.



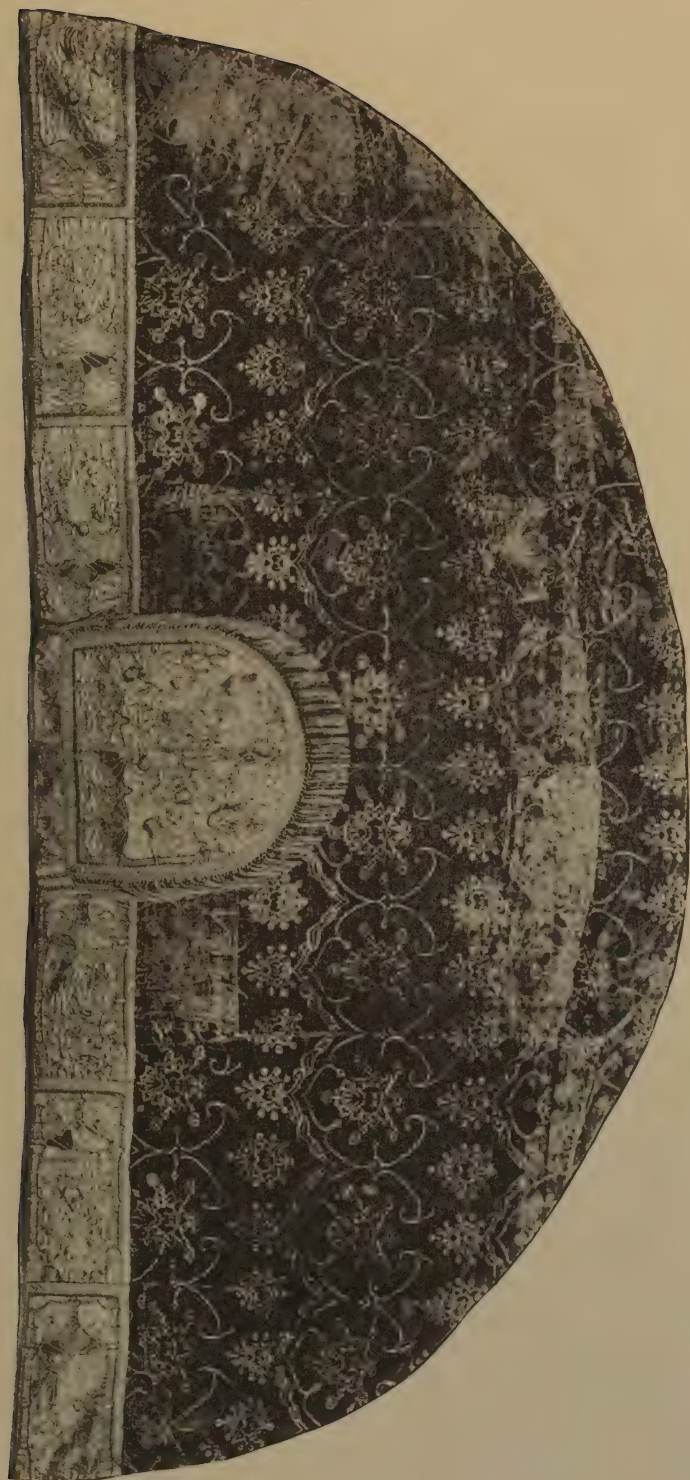
1208—GOTHIC HERALDIC CARDINAL'S EMBROIDERED CRIMSON VELVET
DALMATIC. SPANISH OF THE 15TH CENTURY.

1209—IMPORTANT GOLD NEEDLE-PAINTED GOTHIC CISELE CRIMSON VELVET COPE. VENETIAN OF THE 15TH CENTURY.

Beautiful orphreys, wrought solidly in raised gold, touched with colored silk threads, trimmed with golden bands simulating galloon; display variously in oblong panels, holding finely columned Gothic arched niches, subjects of many figures: "Christ Crowned with Thorns before Pilate," "Judas Betraying Our Lord on the Way to Calvary," "The Roman Soldiers Sleeping at the Tomb," "Christ at the Column," "Christ Enthroned and Tormented as King of the Jews," and "Christ Bearing the Cross to Calvary"; above the hood in two smaller panels are four flying angels bearing two coat-of-arms. The hood depicts the Crucifixion, under a triple Gothic canopy: Our Lord in center, at left one of the two thieves, below the fainting Virgin, the Magdalene, Joseph of Arimathea and two other Marys; at right the head of the other thief appears above a mob of mounted and unmounted Roman soldiery; trimmed with gold bands simulating galloon and crimson and gold lattice fringe. The field, of deep rich crimson velvet with downlike areas and shimmering with flame color and rose pink, is ciselé with delicate pentfoliate lobes enclosing bouquets of flowers, which are crested with scrolled bands of Gothic leafage, surmounted by dainty inflor- etted pomegranate motives; the somewhat diamond motives horizontally between the lobes hold similar larger and more elaborate pomegranate devices.

Length, 1½ yards; width, 3 yards 10 inches.

From the Catedrale de Pompelona, Navarra, Spain.



1209—IMPORTANT GOLD NEEDLE-PAINTED GOTHIC CRIMSON VELVET COPE. VENETIAN OF THE 15TH CENTURY.

1210—UNIQUE DRAP D'OR CISELE BOTTICELLI GREEN VELVET PANEL. VENETIAN OF THE 14TH CENTURY.

Displaying in drap d'or infloretted pomegranates and small carnation motive, within varied delicate scrolled lobed Gothic medallions, ciselé on lustrous jaspé velvet, shifting in the light from a downlike spring green to pools of rich emerald. Weaving of the utmost rarity and highest type.

Height, 7 feet 6 inches; width, 3 feet 10 inches.

From the collection of Mons. Gauthier, Paris.

[*Illustrated*]

1211—TWO RICH CRIMSON VELVET PORTIERES. ITALIAN OF THE 17TH CENTURY.

Composed of four beautiful breadths of lustrous velvet, pulsating in the light with areas of brilliant rose pink.

Length, 3 yards 5 inches; width, 2 yards 3½ inches.



1210—UNIQUE DRAP D'OR CISELE BOTTICELLI GREEN VELVET PANEL. VENETIAN OF THE 14TH CENTURY.

1212—AUBUSSON VERDURE TAPESTRY PANEL. FRENCH OF THE 18TH CENTURY.

Two clumps of large pink-flowered trees rise at left and right from a rough foreground, and canopy a fanciful, rocky landscape crowned by two towered temples set high on eminences, at whose feet is a stream; in the center front a long-legged crane screeches at a red-plumaged parrot. Woven with rich greens, blues, tans and ivories generously touched with scattered rose, crimson and brownish reds. Finished with narrow border of dark blue.

Height, 7 feet 4 inches; width, 7 feet 3 inches.



1212—AUBUSSON VERDURE TAPESTRY PANEL. FRENCH OF THE 18TH CENTURY.

1213—PASTORAL TAPESTRY, AUBUSSON OF THE 18TH CENTURY.

"La Danseuse Rustique." Attired in flowing draperies and robes of crimson a maiden dances with a tambourine held above her head; at right is a broad-leaved tree and at left a rambling chateau. Woven in mellow tones of blue, ivory, pinks, yellow and tans. Borders of scrolled floral bouquets supported on staves; defined by black inner and blue outer guards.

Height, 8 feet 2 inches; width, 4 feet 2 inches.



1213—PASTORAL TAPESTRY. AUBUSSON OF THE 18TH CENTURY.

1214—ROYAL TAPESTRY PANEL. BRUSSELS OF THE RENAISSANCE PERIOD.
“Neptune and Cupid.” At left, under the lee of a richly colored high cliff, overgrown with flowers and vines and crowned with trees, stands on the shore of the ocean, Neptune, with his trident, in conversation with Cupid, who carries his bow and a sheaf of arrows. Finished at the top with a pendent oval scrolled cartouche ensigned with a Royal crown and charged with the quartered arms of the Bourbon Family; flanking acanthus scrolls terminating in demi-cupids. Rich soft colors in which silk and threads of gold have been most judiciously introduced.

Height, 11 feet 6 inches; width, 3 feet 10 inches.



1214—ROYAL TAPESTRY PANEL. BRUSSELS OF THE RENAISSANCE PERIOD.

1215—EARLY RENAISSANCE TAPESTRY PANEL. FLEMISH OF THE 16TH CENTURY.

"L'Automne." Two ladies of the Court, attired in rich embroidered medieval costumes, are seated in the foreground of a rising landscape overgrown with large flowers; between the ladies, Louis XII, clad in flat cap and ermine-trimmed mantle, stands presenting a pear to a favorite at left. Woven with rich crimsons, blues, yellows, light green and ivories in the costumes, finely relieved with the greens and blues of the foliage. Borders display clusters of large fruit and flowers amid foliage and ribbons, with festoons and husks in crowning border, woven in the fine tones of the center. Finished with guards of crimson, and blue defining outer band.

Height, 6 feet 10 inches; width, 4 feet 4 inches.



1215—EARLY RENAISSANCE TAPESTRY PANEL. FLEMISH OF THE 16TH CENTURY.

1216—AUBUSSON TAPESTRY PANEL. FRENCH OF THE 18TH CENTURY.

“Petit Marchand de Fruit avec Chien.” Seated under a huge date tree at left, in rustic costume, a young lad pares an apple, while his dog springs up to his knee; before them are large blossoming plants. The middle distance is occupied by a stream spanned by an arched bridge and at right by a columned palace; hills in the distance. Woven in soft pastel coloring with notes of light crimson in costume and flowers. Narrow border of broad staff, enriched with entwining garlands of roses in the coloring of center, accentuated with more and deeper yellows. Finished with an outer guard of dark blue.

Height, 7 feet 4 inches; width, 3 feet 7 inches.



1216—AUBUSSON TAPESTRY PANEL. FRENCH OF THE 18TH CENTURY.

1217—PASTORAL TAPESTRY PANEL. AUBUSSON OF THE LOUIS XVI
PERIOD.

Under a large foliated tree in the center foreground of a rocky romantic landscape is seated a group of two women and a young man in conversation. Woven in soft ivories, delicately graded tones of brown in the rocks, tans, yellows, and greens accentuated with blues. Finished with a border of recurring scrolled husks with leaf corners in which a fine note of crimson has been introduced. Guards of warm orange and outer defining band of blue.

Height, 5 feet 10 inches; width, 7 feet 1 inch.



1217—PASTORAL TAPESTRY PANEL. AUBUSSON OF THE LOUIS XVI PERIOD.

1218—CLASSICAL TAPESTRY PANEL. ROYAL AUBUSSON OF THE 17TH CENTURY.

"Diana at her Bath." The fair goddess, robed in blue with a crimson and orange drapery over her shoulder and lap, is seated beside a rocky pool in the foreground; a huntress in blue and soft yellow robes advances from the rear and delivers a message to the goddess. At the right and left are thickly foliated blue-green trees, an immense thistle and various perched birds; disclosed in the vista between, in cool sunlight, are a formal Italian garden with spouting fountain, a chateau and beyond hills crowned with villas. Woven mostly in ivories and tans, lightly touched with greens. Finished with tan and blue guards.

Height, 7 feet 3 inches; width, 5 feet 10 inches.

From the Collection MacBorey, Paris.



1218—CLASSICAL TAPESTRY PANEL. ROYAL AUBOSSON OF THE 17TH CENTURY.

1219—BEAUTIFUL RENAISSANCE TAPESTRY PANEL. BRUSSELS OF THE
16TH CENTURY.

"L'Eté." In a flower bestrewn foreground, a rabbit is hiding at the foot of a sparsely leaved oak tree over which trails a hop vine in full bloom; in the middle distance a stream with several sportive boys bathing; beyond, a maiden advances from a wheat field, with hills and farm activities in the distance. Woven in dainty sunny coloring, with touches of pink in the flowers and costumes. Deep rich borders, displaying circular medallions, classic busts "en camaieu" at corners of crown and centers of sides; at foot Cupids playing. In the intervals at foot and crown, clusters of flowers and fruit in brilliant natural colors on brown grounds with similar clusters at sides, held by lion-head ring festooned paws; leaf molded yellow and red guards. (Crowning border imperfect.)

Height, 9 feet 3 inches; width, 4 feet 3 inches.



1219—BEAUTIFUL RENAISSANCE TAPESTRY PANEL. BRUSSELS OF THE
16TH CENTURY.

1220—PASTORAL VERDUE TAPESTRY PANEL. FLEMISH OF THE 17TH CENTURY.

"Le Jouer de Cornemuse." Near the foreground, occupied by large thistles and flowers, a rustic advances from the right, a huge bagpipe in his arms; beside him is a maiden plying her distaff; trees at left and right embower the vista of distant wooded hills. Woven in tans, greens, ivories, pinks and browns with a predominating note of rich blues and blacks. Finished with guards of yellow and blue.

Height, 7 feet; width, 6 feet 9 inches.

From the Collection MacBorey, Paris.



1220—PASTORAL VERDURE TAPESTRY PANEL. FLEMISH OF THE 17TH CENTURY.

1221—PASTORAL TAPESTRY PANEL. FLEMISH OF THE 16TH CENTURY.

"Fête Villageoise." On a flower-decked sward in the foreground a company of rustics in gala medieval costumes dance round a bagpiper, who is elevated on a small turfed platform situated under a tree; the middle distance and hills which rise almost out of view are crowded with cottages, farms, and woods; at right a simple, lovesick swain declares his passion to a companion. Woven in rich browns, ivories, dull pinks and many tones of yellows, blues and greens. Finished with a narrow guard of black.

Height, 7 feet 10 inches; width, 7 feet.

From the Collection MacBorey, Paris.



1221—PASTORAL TAPESTRY PANEL. FLEMISH OF THE 16TH CENTURY.

1222—PASTORAL RENAISSANCE TAPESTRY. FLEMISH OF THE 16TH CENTURY.

"Henri IV and Gabrielle d'Estrées at a Hawking Party." The Royal lovers, deep in conversation, approach an animated scene from the right; near them a Royal falconer is setting a hawk; beyond, across the flower-decked sward, are varied groups of magnificently costumed courtiers, promenading, seated in conversation and one entering a boat, which floats on a small lake in the center, before a turreted chateau nestling under distant hills; at left, mounted cavaliers, hounds and attendants. Groups of trees, habitations and further personages flank the distant chateau. Overhead, hawks hovered above their prey. Woven with tans, ivories, and green with rich brown and blue-green predominating. Beautiful wide borders, with arcaded classic figures interrupted with varied vases of flowers and fruit with center oval medallions enclosing allegorical subjects, in the colors of the center on dull yellow grounds. Finished with entwined ribbon and bud guards.

Height, 7 feet 8 inches; width, 12 feet 9 inches.



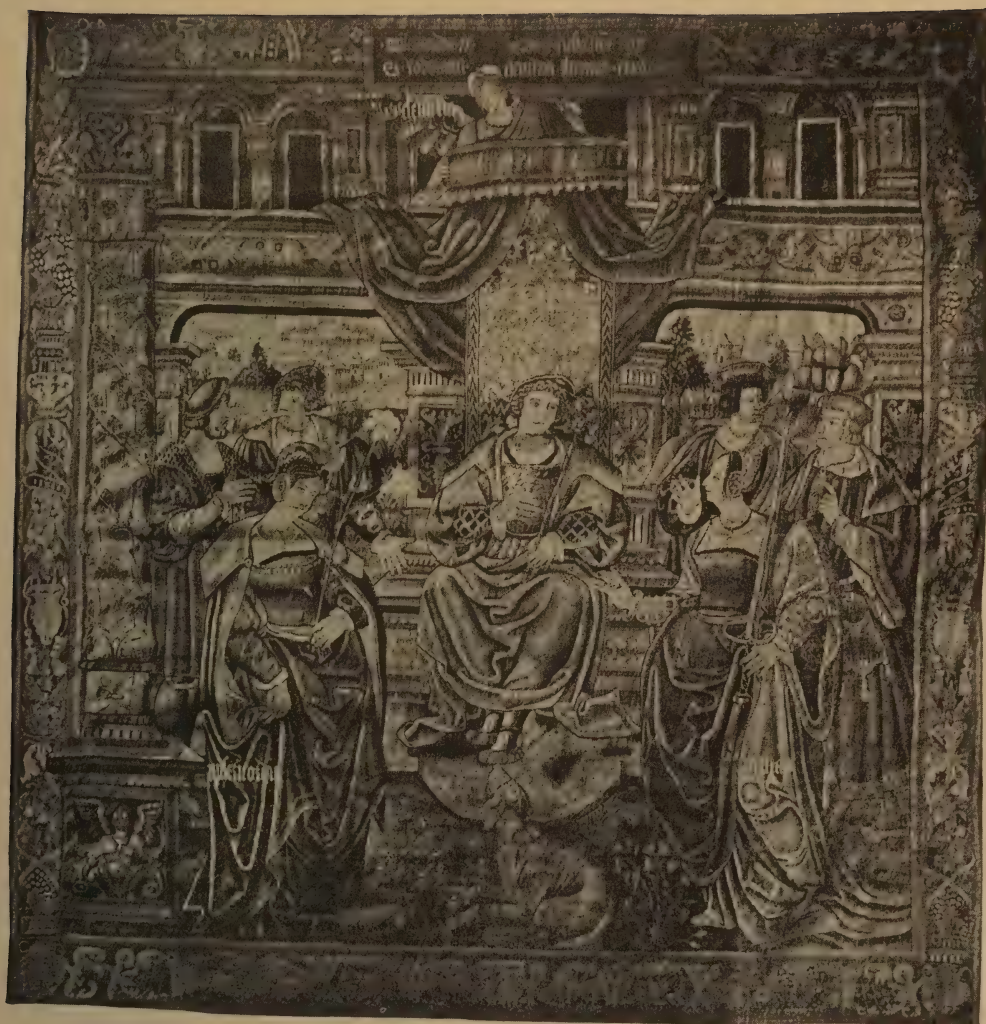
1222—PASTORAL RENAISSANCE TAPESTRY. FLEMISH OF THE 16TH CENTURY.

1223—INTERESTING ALLEGORICAL TAPESTRY. FRENCH OF THE 15TH CENTURY.

"Compassion and Truth Guard and Cite Clemency Before the Throne of Justice." Justice, in ample robes, is seated on a canopied architectural dais with flanking ornate pillars and depressed arches, through which the open country is seen; above the decorated frieze of the arches is an arcade and in the wider opening Clementia, with tablet inscribed, partially appears as a robed winged angel. A hound is at the feet of Justice, and Veritas, both with inscribed tablets, stands at the right in rich robes with a sword in her hand, behind her two advocates expounding; at the left Misericordia, with inscribed tablet, stands holding a stem of lilies, two courtiers behind her; at the extreme left is a pedestaled column entwined with leafage. A large tablet crowns the panel and is inscribed in Gothic letters, "Misericordia et Veritas custodint vege et vocatatur Clementia throuis ruis." Woven in blues, yellow, ivory, dark and light greens and accentuating black, with rich crimson predominating. The borders display masks at the four corners with cornucopias, interspersed with fruit, vasselike motives and ribbons; executed in the colors of the center with the rich crimson recurring as a ground. Finished with blue and yellow guards. Borders at left and foot apparently of a later date.

Height, 12 feet 9 inches; width, 12 feet.

From the Collection de Goncourt, Chateau Vierville sur Mer, Calvados, France.



1223—INTERESTING ALLEGORICAL TAPESTRY. FRENCH OF THE 15TH CENTURY.

1224—MAGNIFICENT RENAISSANCE HUNTING TAPESTRY. FLEMISH OF THE 16TH CENTURY.

A Royal lightly wooded chase discloses several groups of cavaliers hunting. In the immediate foreground four men are attacking a wild bull that has thrown one of their number to the ground; at left a bowman, with attendant and dogs, is preparing to fire his crossbow; beyond, from left, various groups of horsemen ride toward the extreme right to surround and destroy a further wild bull. In the center distance, before snow-clad hills, is a grand château, approached through a large formal Italian garden, which is flanked by dense woods. The crimson and blue of the costumes relieve and accentuate the fine ivories, greens, tans, and yellows and darker blue of the landscape. Superb wide-panelled borders depicting many classical gods and goddesses within varied columned and floral niches, interrupted by jardinières and clusters of rare fruit and flowers; the center of the crowning border occupied by "Imperial Jove Carried on the Back of an Eagle"; in the center of the foot, within an oval medallion, "Diana and Her Nymphs Hunting." The coloring of center is reiterated on an ivory ground, but with a richer crimson note.

Height, 11 feet 3 inches; width, 12 feet 8 inches.



1224—MAGNIFICENT RENAISSANCE HUNTING TAPESTRY. FLEMISH OF
THE 16TH CENTURY.

1225—VERDURE TAPESTRY PANEL. FLEMISH OF THE 17TH CENTURY.

"Stag-hunting." Across the foreground of a romantic wooded landscape with waterfall and brook at right, hounds are in pursuit of a noble stag, who desperately plunges into the water, an agitated fawn and stag have been left in the rear and attempt to escape. The background is admirably arranged with irregular groves of trees in which birds are flying. Woven with warm browns, cool grays, yellows and greens, deepening to varied dark blues. Finished with guards of yellow and blue.

Height, 9 feet 1 inch; width, 8 feet 6 inches.

[*Illustrated*]

1226—CLASSIC TAPESTRY. AUBUSSON OF THE 17TH CENTURY.

"Apollo and Daphne." The nymph stands in quaint quasi-classic garb, a hand upraised in apprehension before a laurel tree; a burly nude god crowned with bays approaches at the left and is seen from the waist up, among rushes and flowers; at the right amid flowers and trees is a dog starting a bird; interesting background of tall bulrushes formally composed. Handsome border of running clusters of flowers terminating at corners with scrolled acanthus-leaved vase motives. Woven in tones of rich brown, pink, ivory, green, with lustrous aubergine black. Inner guards of brown, flanked by yellow bands.

Height, 10 feet; width, 9 feet 6 inches.



1225—VERDURE TAPESTRY PANEL. FLEMISH OF THE 17TH CENTURY.

1227—LARGE PETIT AND GROS-POINT TAPESTRY PANEL. FRENCH OF THE 17TH CENTURY.

"The Angel of Fate." She kneels in ample robes of yellow, blue and crimson with her brilliant colored wings outspread, holding the threads of fate, under an arch formed of a branch of an orange tree in fruit and crimson oleander; landscape foreground and zigzag patterning in the arch. Executed in deep rich greens and blues and browns. Borders at crown and foot occupied in center by oval scrolled cartouches enclosing small landscapes and flanking floral sprays; varied double borders at sides of floral scrolls and cartouches on grounds of black, yellow and blue-gray. Finishing band of blossoms amid entwining leaf-scrolls in browns and gray on black ground.

Height, 8 feet 4 inches; width, 8 feet 2 inches.

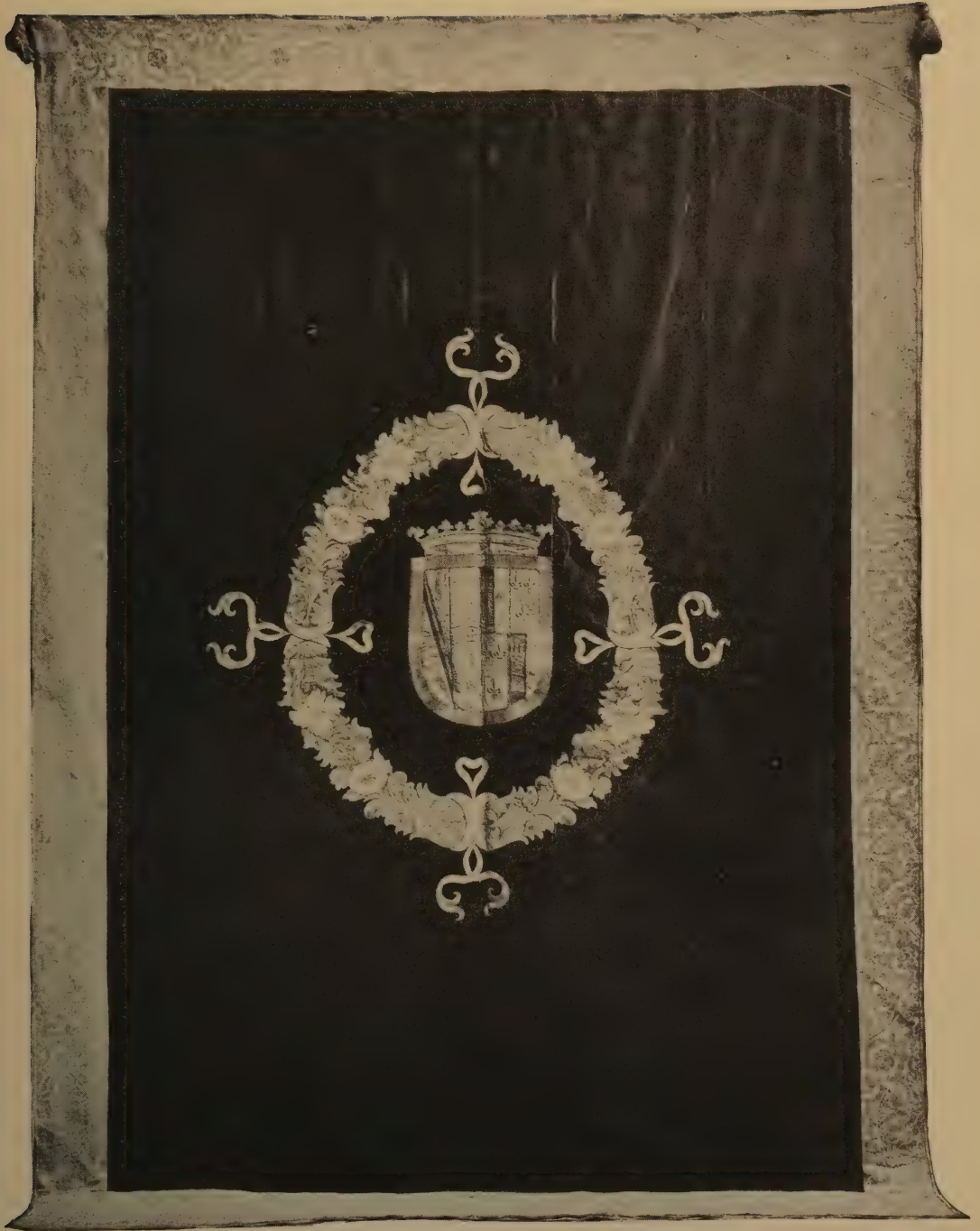
1228—GRAND EMBROIDERED CRIMSON VELVET THRONE BALDACCHINO. SPANISH OF THE LATE 15TH CENTURY.

Lustrous jaspé crimson velvet, fluctuating in the light with shimmering rose areas. Enriched in various silks appliqué, colored silk, gold and silver threads, with a broad central wreath of scrolled acanthus leaves variously interrupted with cusped flowers and bowknots of ribbon; the wreaths encloses a coronetted escutcheon bearing two grand quarterings of Castile, Leon and Bourbon lilies sinister, and charged with five azure molets and a bend noir dexter. The field finished with a deep border of rare Gothic bouclé d'or ivory and tan brocette woven with recurring floral ogivals and pomegranates within Gothic leaf scrolls. Trimmed at the four corners with large gold and crimson tassels.

Height, 15 feet 2 inches; width, 11 inches.

From the Convento de San Querel, Valladolid, Spain.

[Illustrated]



1228—GRAND EMBROIDERED CRIMSON VELVET THRONE BALDACCHINO.
SPANISH OF THE LATE 15TH CENTURY.

1229—ELABORATE CREAM LACQUE CARVED FOUR-POST CANOPIED STATE
BED. FRENCH OF THE LOUIS XVI PERIOD.

Double arched molded panelled head and foot board, with central pilasters crowned with baskets of flowers. Square molded panelled posts supported on leaf patera blocks and husk, reeded-fluted turned legs and sustaining Doric fluted husk and half-reeded columns, crowned with elaborate two-handed vases of fruit which carry arched leaf-enriched and scrolled bracketed arms surmounted by a molded dome terminating in a large basket of flowers.

Head and foot rails and one side rail panelled and richly carved with floral scrolls after the famous designs of "Salambier."

Total height, 12 feet 2 inches; width, 5 feet 2 inches; length, 7 feet 7 inches.

From the collection of la Duchesse de Trévise.

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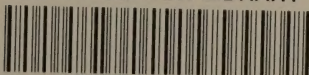
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